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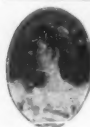
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It was a rather unfortunate, but as it seems unavoidable, circumstance that the date for the fifth Philharmonic concert and fourth Symphony evening of the Royal Orchestra happened simultaneously last night.

The fault was not Mr. Wolff's, however, for he had waited with the fixing of his dates until the Royal Orchestra had published theirs, which afterward were subjected to a change, and thus the untoward clashing of the two important musical events took place. It did not tend to diminish the size of the audiences at either the Philharmonic or the Royal Opera House, for both cycles of concerts are nearly completely sold out by subscription, but it put the music critics to the inconvenience of sacrificing their free Sunday matinee in order to attend at least the public rehearsal of the Philharmonic concert, so as to be able to spend Monday evening at the Royal Opera House.

Nikisch was the first in the field with the annual unavoidable Beethoven birthday commemoration program. I don't favor the idea of composer's evenings, not even when that composer is Beethoven, but still less does it seem palatable if it is made obligatory that year after year at the time of the approach of Beethoven's birthday anniversary each orchestral and chamber music organization feels it incumbent upon itself to force its audiences to listen to a whole evening of Beethoven, and that despite the fact that we get here a liberal dose of Beethoven anyhow all the year round and all through the season.

There is such a thing as "too much of a good thing," but to this axiom the concert givers and program makers pay no attention, the latter because they consider it a debt of honor toward the genius of Beethoven, a point of view which will be found a trifle discreditable some decades hence, and the former (the concert givers) because Beethoven's name still draws, at least in Berlin. One could see and notice that best at the Sunday noon public rehearsal, which brought to the Philharmonie a tremendous audience, but a crowd entirely different in make-up and appearance from the ordinary attendance at these concerts.

It would seem that there are in Berlin quite a number of people who are not concert habitués, but who go to a concert perhaps once a year. They know, or at least they have heard it so often that they finally believe it, that Beethoven was a great, in fact the greatest, symphonic composer, and thus they wait for this annual Beethoven program in order to get their fill of what they have been told is the best. At any rate they get their money's worth, and hence they are right if they go. And they applaud, these one concert a year frequenters of the Beethoven birthday commemoration concerts, as if they were, not as if they had paid for it. Well, here, too, they want to get their money's worth, for the more they applaud the surer they feel that they are enjoying it immensely.

How they are to develop the understanding for a Beethoven symphony if they go only once a year, and if they never hear a work by anybody else but Beethoven, is a question which I am at a loss to decide, for it passes my humble comprehension. For me, I confess it openly and candidly, the annual recurrence with the utmost regularity of whole evenings of nothing but Beethoven is an absolute and irksome bore, and yet I flatter myself, perhaps a little vaingloriously, that I have as much understanding of Beethoven as the next man.

Having thus relieved my mind of a grievance of many years' standing, I can now proceed to state that under Arthur Nikisch's direction the first and fifth of Beethoven's symphonies were reproduced in a manner worthy of the commemorative occasion. The C major, with its Haydn-Mozart derivative influences, with a childlike, naïve and delightful comfortableness, while in

the C minor Symphony the demoniac intensity of the first, as well as the grandiloquent and festively pompous characteristics of the final movement, produced an equally convincing effect. In the well-known C major entrance the crescendo in four bars, from *pp* to *fff*, was so powerfully worked up and realized that one was reminded of and could comprehend the effect this episode once made upon an enthusiastic Frenchman of the Third Empire, who was so carried away with it that he jumped to his feet and shouted aloud, "Vive l'Empereur! Vive l'Empereur!"

Eugen d'Albert, the Joachim among the pianistic interpreters of Beethoven, played the "Emperor" Concerto, as well as the rondo of "the fury about the lost dime" (the latter as an encore, of course), in grand style. In the employment of rubato he now goes beyond the Joachim rubato, although this can under circumstances become much more dangerous in a polyphonic than in a homophonic instrument. Nevertheless his Beethoven playing always has a right royal effect, and then—are there not even kings who affect to like a rubato?

D'Albert was materially assisted in reaching the big tonal effects he was after by having control of a sonorous and powerful Steinway concert grand.

The program for the fourth symphony evening of the Royal Orchestra was a more variegated one. It brought first Handel's D minor Concerto for string orchestra and two solo violins and 'cello, in the revised edition of Gustav F. Kogel, of Frankfurt. This gave a chance to the splendid string department of the Royal Orchestra, of which they were not slow to avail themselves. The performance of the gavot-like D major allegro moderato was especially brilliant and the graceful movement was therefore most enthusiastically redemanded. The episodes for the three solo instruments, which occur in the tender aria which forms the slow movement and in the final allegro con fuoco, were with great suavity and purity of tone performed by concertmasters Professor Struss and Bernard Dessau and chamber virtuoso Hugo Dechert, whose tone upon the 'cello is as big as it is luscious and mellow.

"Roma," Bizet's third suite for orchestra, was the interesting second number of the program. It contains less distinguished thematic material than the two *Arlésienne* suites, the first and principal theme being strongly reminiscent and the whole suite redolent of Mendelssohn, but the orchestral and polyphonic as well as harmonic treatment is that of a consummate master of most refined taste and almost inexhaustible technical resources. In the interpretation of just such music Weingartner excels, and it is no wonder therefore that the clever and pretty allegretto in A flat and the somewhat sugary F major andante, with its closing bars bodily cribbed from Gounod's "Faust," were received with unqualified delight, while the fast and furious finale (Carneval scene) virtually electrified the audience. It was a real virtuoso performance throughout, in which this time also the horns and the entire woodwind greatly distinguished themselves.

Beethoven was also represented upon this program, although the entire scheme for the next concert (December 22) is given over to him. This time we had the A major Symphony, one of Weingartner's favorites, and hence he gave it *con amore*. Nevertheless greater rhythmic precision, or at least sharper accentuations, might have been made in various places.

In the remainder of the concerts of the week the vocalists predominated to an overwhelming degree, although a number of pianists also had their say. I shall try to have mine in as short order as possible, as many of those I heard deserve but a passing notice.

Among these I do not count Selma Nicklass-Kempner, a lady for whom I feel the greatest respect both as a singer

and a vocal pedagogue. In the latter respect she could not have offered a more convincing proof of her abilities than by the introduction to a Berlin audience of her young pupil, Miss Estelle Liebling, of New York, who in the short course of a couple of years has become a fine and finished artist, a coloratura singer with a resonant, clear high E and at the same time with a good, healthy middle register of an almost dark, velvety timbre, which forms a rare and very delicious combination. In how far it is the teacher's merit to have built up and cultivated this voice, or whether it was all there by nature, I am, of course, unable to judge. I am inclined, however, to stick to my former belief that if a person is by nature so fine a born musician as Miss Liebling, the daughter of Max Liebling, of New York, if she have a voice like the one given her by the Lord, she also knows by nature and instinct how to sing, and the teacher's task in such cases is comparatively as easy as it is grateful.

Be that as it may, Miss Liebling, although I think she did not quite do herself justice and can sing much better yet than she did on this occasion, made the Singakademie ring with applause from a multitude of people and scored what might safely be called a sensational success with her delivery of the bell aria from "Lakmé" and the musically rotten "Nightingale," by Alabiéff, which of course was vociferously redemanded, and some more encores insisted upon. The greatest success achieved by Miss Liebling, however, is, as I reported before, her engagement upon a three years' contract and at very remunerative terms for the Dresden Court Opera, which was concluded many days before she had been heard at this concert.

Frau Prof. Nicklass-Kempner herself, as I have frequently stated, is a master in the art of delivery. Her consummate skill and admirable taste in this respect made her singing of Schumann and Schubert Lieder, as well as Gluck and Berton soprano arias, the "Agnus Dei" from Mozart's "Coronation Mass," and even the redoubtable Mascheroni "Ave Maria" a delight to listen to. In the latter piece, which is of inferior musical value, James Liebling performed the obligato 'cello part, while Richard Franck at a Mason & Hamlin cabinet organ and Robert Erben at a Bechstein grand officiated as efficient accompanists.

A vast improvement I could notice in the voice more than in the singing of Miss Therese Behr, the Mayence contralto. She has for some time been a pupil of Etelka Gerster, and what this lady accomplished in the way of development of Miss Behr's rich and sympathetic vocal material stamps her as a voice builder of the first order. Miss Behr's pronunciation and enunciation have also been carefully finished, and as she is besides a singer with lots of temperament and musical instinct, one could be well pleased with the young lady's singing, but I must say that her conception of Schubert, Schumann and Brahms songs smacks a little of the style and sort of delivery which a former coloratura and operatic singer would be likely to bestow upon them, but which is not the best suited for use upon the concert podium.

A very pleasing affair was the duet and solo song recital of the two Hollandish young singers, Misses Anna Corver and Willy Arendts. The last named, a contralto singer with a fine voice of great compass, is musically the more important of the pair, while Miss Corver is principally pleasing through the pure and sweet quality of her mezzo-soprano vocal organ. The voices of both ladies blend together as well as their handsome, tall figures offer an imposing stage appearance.

Among the solo songs I heard were some pretty new Lieder by Heinrich van Eyken and some equally pleasing duets by Catharine van Rennes, both Dutch composers, as well as Ignace Bruell's duet ditty, "Taeglich wenn der Abend naht," which was redemanded.

Heinrich Gruenfeld, the amiable 'cellist, contributed to the program a group of four solo pieces, of which the Adagio from Mozart's clarinet Concerto and Saint-Saëns' "Le Cygne" pleased the audience most.

An artistic couple are Magda and Franz H. von Dulong, who gave a joint vocal recital at Beethoven Hall, but did not indulge in duet singing. The richer in voice, and artistically also the more important of the two, is the wife, who, as Magda Lossen, had already a well-earned reputation for intelligent and intellectual delivery of Lieder and a well-trained, sympathetic alto voice. She seems to become broader and more passionate of late, and at the same time she retains a certain grace and ease in the delivery of music of a lighter character, that one can count her among the most versatile of Berlin's concert singers.

Mr. von Dulong has a tenor voice of the diminutive, parlor style denomination, of pleasing quality, and he handles it with care and skill. His interpretation of German Lieder is perhaps a trifle too sweet, and sounds a bit affected. Nevertheless it is interesting and highly polished as well as artistic. When I see upon his program, besides

Brahms and Schumann songs, also some ballads by Tosti, I understand why he is much beloved and sought after in London "at home" and similar musicales.

Dr. Theodor Lierhammer, of Vienna, is a young physician who has discovered his basso cantante vocal organ perhaps a little late in life. At any rate his singing, although his voice contains excellent material, makes as yet an entirely amateurish impression, and he might perhaps do better not to throw his medicine to the dogs than to spend his money and vocal efforts in concert giving in Berlin.

Herrmann Brune, a baritone, and Heinrich Lutter, an alleged pianist, both hailing from Hanover and jointly concertizing in Berlin, were in so far well matched, as it would be difficult to decide who is the poorer artist of the two. Mr. Lutter tried to do justice to his renowned name by a reformation of the notes and rhythms of the Beethoven D minor Sonata from op. 31, which a piano pupil of three or four years' good teaching would or should play better than the concert giver.

Of Herr Brune's singing the least said is the soonest mended.

Another vocal and pianistic combination concert was that of Mrs. Lucie Toemlich-Behn and Carl Friedberg, of Frankfurt. The lady is a contralto of Stockhausen's and Bellwiot's teaching, and has a naturally good voice that reaches down to the low D, which she gave out cleanly and resonantly in the Schubert "Der Tod und das Mädchen" song. On the whole Mrs. Toemlich-Behn's singing is not free from that hyper-lugubrious style so often affected by contraltos who imagine that thereby they enhance, while in reality they often take away from, the charm and character of their voice.

Mr. Friedberg is a better accompanist than pianist. His touch and conception are good, but his technic is not quite up to the demands of such pieces as the Liszt Valse Impromptu for instance.

In the last joint affair I am now going to mention, the pianist was the concert giver and the vocalist the assistant.

The latter was Malwina Westphal, about whose tasteful Lieder singing I spoke in a recent issue.

Lucilla Tolomei, the pianist in question, is somewhat of an old fashioned performer. She had not set an easy task for herself in the Bach organ Toccata in the Dorian mood and in Beethoven's big last Sonata, op. 111. But she went at it honestly and in a straightforward manner, leaving little to be desired in a purely technical sense, but much in the way of broad or in any way rousing conceptional reproduction. I imagine that the lady, who seems to be near the age attained by the late Antoine de Kontsky, must be a first-class piano teacher, and one who besides puts in daily some three to four hours of solid practicing for herself.

Waldemar Luetschg, the talented son of the late Professor Luetschg, who was the very image of Anton Seidl and one of St. Petersburg's best piano pedagogues, gave a piano recital at Beethoven Hall. I venture to predict that he is one of the coming young pianists of the next decade. The progress he made since I last heard him is alone sufficient to justify this prophecy. He has temperament and lots of it, this young man, but he held it under strict control in d'Albert's piano transcription of the Bach C minor organ Passacaglia, which on the other hand he rendered with rare breadth and nobility of style. He gave all that is amiable and tender and yet strongly virile in Beethoven's F sharp minor Sonata, and he was fanciful as well as masterly in the highly interesting reproduction of Schubert's C major fantasia, portions of which, not the least the C sharp minor song episode, brought to the reminiscent mind the unequalled interpretation and the musical touch of Anton Rubinstein in just this chef-d'œuvre among the piano literature.

If Edouard Risler has been dubbed by some of the Berlin critics "the successor of Liszt," I should like to greet in Waldemar Luetschg a legitimate follower of Rubinstein.

Another young pianist, one who made his début here last week, is Rudolph Ganz, who is technically already far advanced. I believe from his playing of the Beethoven E flat Concerto that the young Swiss pianist will become eventually more of a brain than of a heart performer. At least in this work he showed considerable musical intelligence and comparatively little sentiment. Still more did

this contrast become obvious, and at moments painfully so, in the interpretation of the Chopin E minor Concerto, the first romantic movement of which was given with an entire lack of poetic sentiment or of the tender and lovely spirit and feeling with which the music is pervaded. It was performed in a matter of fact style, as if the pianist had made a contract on time to play it in so and so many minutes, forfeiting a certain sum for every minute later and gaining an equal amount for every minute sooner than he would finish the movement as agreed per contract. Thereby it appeared to Mr. Ganz that in quick passage work his fingers ran away with him, and hence Rebeck had a hard time following with the orchestra. Another fault of the young man, who, despite many drawbacks is not without pianistic talent, is the abrupt, explosive style of his dynamics. He will play either pianissimo (and that with a good, vital touch) or startle you with his sudden and unprepared fortissimo. Middle grades and gradual dynamic

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shadings he scarcely ever employs, and this is a great mistake.

A much more eminent and considerably more promising talent than the aforementioned is the young American pianist Arthur Hochmann, for whom the reaching of the top rung on the ladder of fame seems to be merely a question of greater ripeness, almost sure to be gained in the course of time. Nevertheless his appearance here at the Singakademie in a concert of his own seemed, to judge by the results, a trifle premature.

Mr. Hochmann is a pupil of Xaver Scharwenka, whose piano concerto in C sharp minor (the third and latest one) I heard from the young man. He has a powerful tone, which even in the greatest fortissimo retains its musical quality. But the young man has not learned yet how to husband his resources, and his temperament and his powers run away with him. He is as hard to control as a young colt, and hence the genial Xaver had a hard time keeping the pupil and the Philharmonic Orchestra in pace together. That excellent body of musicians anyhow did not seem in extra good trim on this occasion, and in the Liszt E flat Concerto the accompaniment became so outrageously bad that I fled from the hall. This was, however, as I indicated before, not entirely the fault of the orchestra, for, though they were not under the baton of their accustomed conductor Rebeck, they could and would

have done better if Scharwenka had not become flustered somewhat by the runaway accident of his headstrong young pupil, and disaster was only narrowly averted through the routine steeds of the Philharmonic Orchestra, who, obeying the brakes, prevented a break and an utter smashup.

There is not much to report in the way of news from the two opera houses.

At the Royal Nellie Melba continued her short guesting stagione with an appearance as Violetta in "Traviata." This makes about the fifth Dame aux Camélias I have seen this winter. The lady did not excite as much enthusiasm in this role, either among the public or among the critics, as she has done in Lucia, for, excepting the champagne aria in the first act, it does not offer her as good opportunities for display of vocal technics, and histrionically she is far too robust in every way during the entire first portion of the opera to make the final act and its catastrophe seem credible or to create for it the sympathies of the audience. Melba played the part, as it should be done, in modern salon dress, while the remainder of the cast, including the chorus, which was not at its best, were in costumes of the penultimate century.

"Traviata" is given here only when we have some more or less illustrious guests, but it should really be newly mounted and thoroughly studied, for it did not go any too

well even under Dr. Muck's absolutely safe and reliable guidance.

D'Andrade sang the part of the dismal Germont père, but was in conflict with the pitch of the orchestra nearly all the time, and as the accompaniment is a little threadbare it laid open instead of modernly covering up the same condition of the famous baritone's voice. Perfectly inadequate in every way was the tenor Gieson, who had been telegraphed for to Dresden to come and sing Alfredo. He was the only one who could not stick to the Italian text, which was even sung by the chorus, in order to make the performance a monoglot one, and his voice was as poor as his representation generally.

Madame Melba will close her engagement here next Sunday night with her appearance as Gilda in "Rigoletto."

The Theater des Westens has called upon the heritage left by Johann Strauss to become its savior. The opera performances not drawing any too well, they will be alternated with a few representations of Strauss operetta, in the hope that it will prove *Operrettung*. The first work selected and brought out there on last Thursday night was "The Gipsy Baron," and it proved a great success. I could not attend, but I am assured that the house was crowded and the audience very enthusiastic over a good performance under the direction of Kapellmeister Saenger, and with an efficient cast, the home

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personnel having been strengthened by the engagement of Miss Leonie Nys, who sang the part of Taffi, and who justified the good reputation which preceded her.

There are now in existence two newly composed operas upon the subject of the French novel "The Beggar Woman," from the Pont des Arts. The one by the Dresden composer, Von Kaskel, was recently produced there for the first time, with considerable success, and the other, by Carl Ohnesorg, had its première at Luebeck last week, when, aside from some lengths in the first act, the opera was pronounced very interesting and one full of vitality.

"Jeanne d'Arc," treated as an oratorio, was brought out for the first time last week at Duesseldorf, by the vocal society conducted by Musikdirector Steinhauer, and met with an enthusiastic reception. The work, which in text follows closely the lines of Schiller's drama, is composed by Prof. C. A. Lorenz, Musikdirector at Stettin, a pupil of Dehn and Kiel, who is said to be a follower of Mendelssohn in melodic invention, but a modern instrumentator and also a firm contrapuntal writer. The composer was present at the Duesseldorf first production and was called upon the podium several times by the enthusiastic audience.

Georg Henschel's opera "Nubia" saw the lights of the stage for the first time at the Dresden Royal Opera House on last Saturday night, and scored what may be best described as a succès d'estime. The composer, as well as the principal artists concerned in the cast, was permitted to appear before the curtain several times after each act, but the applause is said to have been elicited more because of the fine performance under Schuch's direction than on behalf of the music, which is described to me as lacking in unity of style and originality of invention, as well as charm of orchestration. I suppose Mrs. Potter-Frissell will give us an account of the première from her viewpoint.

Alfred Nossig, the sculptor and litterateur, who is the librettist of Paderewski's opera, has on exhibition at Bote & Bock's music store here a very interesting portrait medallion of the pianist-composer.

There seems to be a great muddle in the matter of the prize competition for the Liszt monument to be erected at Weimar. The queer part of the affair is that the model of Sculptor Hahn, which was awarded the first prize, will not be executed, but that the artist has been asked to furnish an entirely new and different model, in which Liszt is to be represented in a sitting posture, and it will afterward be decided whether this latter model will then be executed or not.

Before the winter is over Berlin will have witnessed performances of three different operas upon the subject of "Der Bärenhäuter." The first one to be represented at the Victoria Theatre is a fairy tale by Martin Boehm, with music written by Oscar Moericke, and this work is to have its première shortly after Christmas. Arnold Mendelssohn's opera of the same title (libretto by Dr. Wette, of Cologne) will be produced at the Theatre des Westens in January next. Siegfried Wagner's "Bärenhäuter" is promised at the Royal Opera House for the first production there in March. In the meantime the son of Richard Wagner scored a success with the personal direction of his work at the Vienna Court Opera, and, as he, contrary to the traditions of the family, donated his *tantième* of 500 florins to the imperial orchestra's pension fund, he made

himself very popular with the members of that excellent organization.

Among the dead of the week was Mrs. Carl Bechstein, the much beloved and highly esteemed wife of the founder and head of the celebrated Berlin piano manufacturing firm. The lady died at the age of seventy-two.

At Weimar the venerable and venerated old court opera singer von Milde, the father of the baritone von Milde, who was heard in New York in opera in German several years ago, died day before yesterday.

The death of the old pianist, Antoine de Kotski, upon his estate in Russia a few days ago, I suppose was made known by cable in the United States, where he had many friends and not a few admirers.

Among the musicians I recently met was Christian Sinding, the Norwegian composer, who as usual spends his winter in Berlin.

Wilhelm Berger, the German-American composer, who seems likely to be elected director of the Singakademie chorus after the approaching retirement on pension of the present incumbent of that important position, Prof. Martin Blumner, on account of the permanent bad state of his health. Berger has just finished his second symphony, which in contrast to his first, serene work of his genre, is of extremely serious character.

Among last week's callers at the Berlin office of THE MUSICAL COURIER was Georg Fergusson, the popular baritone concert singer, who after having completed an artistically and financially successful provincial tournée through England, intends to settle in Berlin for the remainder of the winter season, and is available for concert work in Germany. For the London season in May-June Mr. Fergusson will return to the English metropolis. Anton Foerster, piano virtuoso and pedagogue at Berlin, called. So did Mrs. S. MacMillan, from Springfield, Ohio; Maximilian De Nys and his wife, Elise Kutscherra De Nys, chamber singer and dramatic soprano, and Miss Aida Grass-Morris, a high soprano from London.

I close this budget with a quotation from an appropriate and timely missive just received from a beautiful friend in London, which reads as follows:

Just a greeting kind,
And a wish sincere;
Happy be your Christmas,
Glad the coming year.

O. F.

Emma A. Bulen.

Mrs. Emma A. Bulen, an advanced pupil of Madame von Klenner and a singer of well-deserved popularity, has left the city to fulfill a number of concert engagements in the South and West. Mrs. Bulen is an attractive blonde, and her charming personality, together with her beautiful coloratura voice, always secures for her great success wherever she appears.

Kunits String Quartet.

The Kunits String Quartet gave the first recital of the season at the Hotel Schenley, Pittsburg, Pa., on Monday evening, December 18. The members of the quartet, Luigi von Kunits, Henry Burck, Jean de Backer and Louis Heine, were assisted by Mrs. Myron R. Stowell, soprano, and Joseph H. Gittings, accompanist. Composers represented on the program were Mozart, Bizet, Tartini, Delibes and Schumann. The remaining concerts of this series will be given on January 18, February 13 and March 6.

Music in the South.

ATLANTA, Ga., December 23, 1899.

LOUIS M. HUBBARD is a pianist of talent well known in the North, where he located after his return from Europe and had a successful career as teacher of piano and harmony and director of music in prominent schools in New York, Chicago and Nashville. He studied abroad under the best masters—Rudolf, of the Berlin Hochschule; Xaver Scharwenka and Liszt. Liszt introduced him to His Royal Highness the Grand Duke of Saxe-Weimar and to members of his court as "pianist par excellence."

Mr. Hubbard excels in technic; he is artistic, and a student. Seventeen years of experience in teaching have eminently fitted him to conduct the Atlanta Conservatory of Music, where he is ably assisted by his talented wife, Mrs. Liska Brachvogel-Hubbard, a graduate of the Leipsic Conservatory, more recently a pupil under Madame Marchesi in Paris and William Shakespeare, London, who has entire charge of the department of voice culture and artistic singing.

Mr. Hubbard is a concert pianist of more than ordinary ability; he is a fine organist and choir director, a musician of decidedly superior gifts and attainments. He is also known upon the lecture stage, his talks upon Wagner having been most favorably received in the North and being in constant demand in the Southern tournée.

Before the music section of the Atlanta Woman's Club he recently delivered his lecture upon "Wagner's Methods." Lack of space forbids transcribing it here.

Upon this occasion Mr. Hubbard took "Tannhäuser" as an object lesson of the leitmotif. His analysis of the whole opera, with introductions upon the piano of descriptive phrases and "motives," clearly placed before his audience Wagner's idea, and gave a new insight into his method.

Mr. Hubbard reached certain conclusions regarding the influences affecting Wagner, especially those of his early life. But after all environment is little for a genius, and Gustav Kobbé sums up the whole thing when he says: "Wagner's own literary genius seems to have forced him to depart from the beaten path. And so he devised that wonderful system of leading motives, by interweaving which the score follows every character and every incident of the drama with a plasticity which seems to make action and music one."

DECEMBER 30, 1899.

On Tuesday, December 18, in the hall of the Symphony Club, a few were gathered together and enjoyed an unexpected treat. The artist appearing was young, he was handsome, he had a fine stage presence and delivery, and—he had a voice! Blessed relief to the wearied concert goer, who came to suffer and remained to enjoy.

True the conditions were not altogether favorable—the lighting and heating were poor, the seating most uncomfortable, there was no stage, and any artist loses by being placed on a level with his audience, only a few feet from the front row. More disconcerting still is it to sit facing the public in the intervals of work. Yet all these disadvantages Mr. D'Arnalle overcame, and even the more serious one of a low ceiling, that threatened to crush the resonant tones of his voice.

Vernon D'Arnalle is a Southerner, a Virginian by birth, but only recently returned from a four years' course in Leipsic, whither he went to complete his studies under Krause. He was already a concert performer upon the piano when incidentally his voice was discovered. Marie Brema may rightly be called his foster mother in song, for to her he owes his determination to cultivate what has proved to be a lyric baritone of unusual volume and sweetness. He placed his voice under De Muth, the great baritone of the Royal Opera in Vienna, who at once recognized its promise and called him "a singer by the grace of God." De Muth gave his help toward perfecting this gift, and Mr. D'Arnalle now possesses a beautiful

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voice, resonant and mellow, which he is able to manage correctly, interpreting by preference lyric selections, though there are dramatic possibilities which will develop with years and fuller culture.

The Prologue to "Pagliacci," the Toreador Song from "Carmen" and "The Sword of Ferrara" all emphasized this fact. The latter especially was sung with virile power and expression, a fire and élan that enthused the audience.

The change to the more tender compositions proved his versatility and allowed a display of his emotional side also. Brahms' "In Summer Fields," properly sung in German, was delicious, pathetic, dreamy, entrancing. To continued applause Mr. D'Arnalle responded with Chopin's Polonaise, op. 53, and Mendelssohn's "Prelude," both exhibiting a high degree of technic and musical discrimination.

He contemplates a tour of the United States, devoting himself altogether to the concert stage. His piano playing is said to be as noteworthy as his voice, but voices are so rare and pianists so plentiful that the subtle gift should be subordinated to the former.

Miss Dorothy Whitcomb is a pupil of B. W. Merrill, the well-known violinist and teacher. She is a young girl of talent, already possessed of considerable skill upon the violin. She played Sarasate's "Spanish Dance," of all music the most tantalizing, the most elusive, depending also much upon the personality of the player and the manner of its rendition. Miss Whitcomb has the technic, but she does not know how to show it to advantage; above all, she lacks the familiarity of the accompaniment, evidently accustomed to practice alone.

This is a serious drawback for one contemplating the concert stage and should be overcome; above all, no public presentation should be attempted without due preparation with the accompanist, frequent and continued rehearsals, that make them work as one.

Mr. Pauli gave two selections upon the 'cello, in his usual good style, and was acceptable to the audience.

On Miss Rose Steinhagen fell the burden of the evening, and she acquitted herself in her usual brilliant manner. She is a fine accompanist, always subordinating her evident talent to the requirements of the singer or player. The program in full was as follows:

Assistants—Miss Rose Steinhagen, pianist; Miss Dorothy Whitcomb, violinist; A. Pauli, 'cellist.

Prologue to Pagliacci.....Leonecavallo
Fantaisie du Spa.....Servais
Thou Art My All.....Campbell-Tipton
In Summer Fields.....Brahms
The Sword of Ferrara.....Bullard
Spanish Dance.....Sarasate
Dream in the Dusk.....Strauss
Once Again.....Sullivan
A Swan.....Gregg
The Blackbird.....Harris
Simple Aven.....Thomé
Toreador Song from Carmen.....Bizet

The third and last of the Pringnitz-Maclean sonata recitals took place on Thursday night. The programs were not arranged chronologically, somewhat to the loss of the public, or they could have better understood the development of the sonata by comparative criticism from Corelli's early effort through successive stages, under different masters, until finally reaching its present perfected form with Beethoven as the sculptor.

The first night Corelli was played, together with Händel and Edward Grieg. Tartini appeared the second night, on the program with Mozart and Rubinstein. The third night was devoted to Bach, Beethoven, Brahms—three B's—heavy enough to overwhelm the uninitiated.

The second night was the most enjoyable of the three,

both artists being in fine form, at their best, a delight to their listeners. To my mind Pringnitz gave his best execution to the "Devil's Trill." In this I am delighted to have him agree with me, and am no whit astonished to hear that it is a favorite sonata.

Mozart's Sonata, A major, did not go so well—was not nearly so satisfying as I had anticipated. Pringnitz seemed indifferent at times, occasionally fell off half a tone, and was not always in accord with Mr. Maclean. In the beautiful Rubinstein Sonata he recovered his spirit and played with the fire and charm the mystic Slav demands. In this sonata Mr. Maclean did excellent work; he has a fine technic and a light, though fluent, touch. He never sought to dominate the violin, though fully maintaining throughout the prominence his work required. The third night was not so well. Mr. Maclean was seriously ill, quite unfit for the work before him. Bach dragged, while in the finale of the well-known "Kreutzer" Sonata Pringnitz quite ran away from the piano, taking a tempo almost too rapid to follow. The second movement, the Andante, with variations, was deliciously given, fully compensating for all else.

Brahms in sonata form is too heavy for my taste. To hear him after Beethoven is like commencing again at the roast after having finished dinner. As an exemplification of the sonata development he can and has nothing more to say when the master has spoken.

Suffice to say these three concerts were in every way enjoyable, worthy of all praise, and Atlanta owes a debt to the two fine musicians, both hardworking men, who take the time from paying employment to place almost gratis such artistic treats before the public.

Were they repaid? The net proceeds of the three concerts were so small I am ashamed to mention them. The attendance was limited to that faithful few who form the real nucleus of musical taste in Atlanta. The moneyed element—the should-be supporters of art and culture—were conspicuous only by their absence. Nevertheless these recitals really mark an epoch in our musical progress. Slowly but surely we are advancing, but not yet educated up to the standard of Berlin, where Miss Hedwig Meyer offers a Beethoven cycle, proposing to perform in half a dozen recitals the entire set of his sonatas! And she will have an audience in that city of many concerts and much culture.

Among the young Atlanta musicians now in New York is William Whitney Hubner, son of Charles W. Hubner, of this city. He has been a serious and devoted student of the violin since he was ten years of age, his first teacher being Professor Wurm, while he studied for a number of years under Pringnitz, our violin virtuoso and most capable teacher.

Becoming of age a few months ago, Mr. Hubner determined to widen his opportunities for studying his art, and armed with cordial letters of introduction from leading musicians of Atlanta to artist friends in New York he set forth to carve out a career for himself. He is now studying under Schradieck, the well-known teacher and composer, while his many friends here in Atlanta are watching with much interest his musical development.

The engagement of the Lambardi Opera Troupe was a failure financially and artistically. The case is very ably summed up in the following from the *Constitution*:

A combination of circumstances served to militate against the engagement of the Lambardi Opera Company, and from the standpoint of the box office the four performances were failures. The attendance at each was so slight as to call forth the most caustic comment on all sides, the general tenor of which was that Atlanta does not care for good music. In part this is undoubtedly true, but there is a music loving element in the city of sufficient size to have made each night

a success. Why it was not in evidence during the Lambardi engagement is explainable only on the supposition that the approaching holidays tended to distract one's thought from everything save Christmas. Then, too, the announcement of the engagement of the New Orleans French Opera Company caused many to wait until next month.

In point of fact, the latter reason was no excuse at all. The French Opera Company will not sing any of the operas sung by the Lambardi troupe. It will confine itself to grand opera in the best sense of that misapplied term.

Those who did attend were surprised in a pleasurable degree. Each of the four operas was sung in a magnificent manner, and the principals demonstrated conclusively their ability to rise superior to unfortunate circumstances. There were some things about the company that the hypercritically inclined might have found fault with, such as the choruses, the costumes and stage settings, but it is a fact worthy of more than passing note that few thought it necessary to give expression to such criticism. This speaks eloquently for the good taste of the few who did attend.

The silence of the audience displayed "good taste" in their breeding; good musical taste was better displayed by the public, who remained away. Anything more dreary than old school opera, as presented by second class troupes, with its tottering chorus, its makeshift costumes and scenery, its yards of dreary recitative, enlivened by a few high notes, a bit of brilliant vocalization and one or two familiar arias cannot be imagined. Quite apart from the Wagnerian cult, which has educated the elect in their ideas of the music drama and the manner of its presentation, the whole body of the American theatre going public is accustomed to gorgeous costuming and perfect realism as regards all stage settings and mechanical effects, besides some capacity as actors in at least the principals. Outside of a few devotees, who blindly, sometimes deafly, worship at the archaic shrine, these same Philistines form the body of opera patrons, and they will never be content that good opera should degenerate into a "mere concert in costume," with "aged soloists singing a foreign tongue."

Quite a surprise was the advent of the New York Ladies' Trio, with Miss Lilian Carllsmith, among us. Their fall tour ended in Augusta; en route North they stopped over here and were persuaded by Prof. J. Lewis Browne to favor the public. An unfortunate decision, which, I am sure—despite their great private success—both they and Professor Browne regretted.

Was it the lack of the almighty dollar, or the odor of charity which lingers over the Y. M. C. A. Hall and breathes of mediocrity that frightened the dear public away? Out of a population of 60,000 whites, Atlanta sent just thirty-eight, all told, to enjoy one of the best musical events of the season. The concert passed absolutely unnoticed, even by the daily papers, the following day. Yet it was deserving of all praise. Each member is a thorough artist; their ensemble perfect. Besides, they are all handsome women and were most artistically gowned.

Miss Lilian Carllsmith has a fine voice, better suited to oratorio work than to the concert stage. The middle register is less certain than her high and low tones, but they are beautiful and she phrases very well. Preferably I enjoyed "An Ancient King," by Henschel, and "Amour Viens Aider," from "Samson and Delilah."

Miss Rossi Gisich is a pretty blonde, a little poseuse, but a charming one; full of vivacity, with a delicate, beautiful tone, yet wondrous strength for one so slender. Her encore, Sarasate's "Spanish Dance," showed her best work, her flageolet notes especially were wonderfully clear and true; I have never heard better.

Miss Flavie Van den Hende was a delight. Quiet and unassuming in demeanor, yet the true virtuoso, she and her fine instrument were one. They spoke, and the deep, mellow tones of the 'cello touched answering chords in the human heart. Her tone has richness and volume, yet

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exquisite lightness in delicate passages. She is a brilliant as well as an artistic performer.

Miss Hilda Newman looked like some old portrait stepped forth from its frame, but she played with all the brilliancy and force of the modern school. The Leschetizky "Tarantelle" best exemplified her method. She is an excellent accompanist. The whole combination is most artistic, and it is to be hoped will return in March, as promised, and, under better auspices, receive the reception it deserves.

To Prof. J. Lewis Browne thanks are due for a copy of his "A Love Song," dedicated to and sung by Miss Carll-smith at this concert. Also for a pretty little serenade, part song and a mazourka.

The Christmas number, the Fourth Section of the National Edition, of THE MUSICAL COURIER, has just reached me. Accept my heartiest congratulations upon this splendid work, which has done and continues to do so much for American artists and composers. Since the first issue of THE MUSICAL COURIER, it has ever been my welcome visitor, during years of travel abroad a tie between me and the folks at home; since my return a constant reminder of the artistic culture on "the other side"—a culture which we all, even to your humblest worker, are trying to emulate here. With heartiest good wishes for continued progress and prosperity, I send you a deep felt "Prosit Neue Jahr!"

NEVA STRAUSS.

Toronto Conservatory of Music.

THE Toronto Conservatory of Music reopened after the Christmas vacation on Wednesday, January 3, and teachers and students have entered upon their duties with renewed vigor after the short season of rest and recreation. During the holidays the new practice organ was completed and set up in a studio on the ground floor, by the firm of Edward Lye & Sons. This addition will greatly facilitate the work of the organ department, as heretofore the students have not been able to secure all the practice they wished on the large three manual organ in the music hall. The new organ is a two manual instrument, of modern mechanism, complete in every respect.

Miss Maude Masson and Mrs. Inez Cutter, of the Elocution School, have returned from Boston and entered upon the work of their winter term under most favorable auspices. This department of the Conservatory has, under Miss Masson, been wonderfully successful, and to her untiring energy and systematic plan of work this result is largely due.

An interesting demonstration of the Fletcher music method for children was given in the Conservatory Music Hall on Tuesday evening, January 2, by Miss Evelyn Ashton Fletcher, of New York, the founder of this excellent system. Miss Fletcher gave a short lecture descriptive of the method, and the practical part of the system was illustrated by a number of children from the classes of Miss Edith Myers, a member of the Toronto Conservatory of Music staff, and specialist in this kindergarten method of music.

Caroline Gardner Clarke.

The Worcester (Mass.) *Evening Gazette*, in speaking of Miss Clarke's recent appearance in "The Messiah," says: "In Miss Clarke's singing, her tones, her breadth of voice and of mind in interpretation were superb. The 'Annunciation' was delivered with a fervor and wealth of feeling which were truly thrilling, and the pathos and tenderness of the aria 'Come unto Him,' and the assurance and restful trust of 'I know that my Redeemer liveth,' were admirably portrayed."

Miss Clarke will sing with the Adamowski Quartet January 13.

Carroll Badham,

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Miss Badham has returned from her usual summer of teaching in Paris, and is ready to receive pupils at her new studio. She is experienced not only in training the voice, but in teaching style, diction and the interpretation of roles.

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Musical . . . People.

Prof. Otto Scharf, teacher of violin, may locate at Red Oak, Ia.

Mr. and Mrs. Robert Eilenberg gave a concert at Montgomery, Ala.

Miss Corinne I. Cone is teacher of vocal music in the Institute at Sac City, Ia.

Prof. Karl B. Harrington, of Orono, Me., is leader of the Bangor Chorus.

Grace Episcopal Church, of Sauk Rapids, Minn., has just organized a vested choir.

Miss Gertrude Griffith and T. H. Hughes were soloists at Christmas services in Mankato, Minn.

Dr. Oscar E. Wasgatt was soloist at the third concert in the Pullen Symphony course January 5, at Bangor, Me.

J. H. Garner, vocal teacher, opened a studio in the Louis Block, 38 East Fifth street, Dayton, Ohio, January 3.

At Cripple, Creek, Col., Miss Stark and Miss Ray sang a duet at the Christmas service in the First Congregational Church.

A number of pupils of Miss Susan Lloyd Baily's class gave a concert in the studio, 1809 Pacific avenue, Atlantic City, N. J.

In December Miss Helen Porter's pupils gave a recital at the residence of Mrs. Funke, on Giddings avenue, Jerseyville, Ill.

Edmund Munger will locate in Cleveland, Ohio, and is expected to prove a valuable addition to the musical circles of that city.

At Norwich, Conn., on January 1 H. L. Yerrington gave his nineteenth annual organ recital, assisted by Mrs. George Kies.

Miss Alice De Long and Miss Cleo De Long gave a musicale in December at their home on Long Ridge avenue, Seattle, Wash.

Another class of music pupils under Prof. T. F. Rinehart gave a recital at that gentleman's studio, Adrian, Mich., on December 19.

At Emerado, December 28, the pupils of A. E. James gave a most successful and enjoyable recital at the home of Mrs. Raymond.

Mr. and Mrs. Carl Downing, W. T. Edwards, the Misses Howard and the Glee Club took part in the concert at North Greenwich, Conn., December 26.

Prof. Bernard Sturm, a former instructor in the Springfield (Ohio) School of Music, is now director of the violin department of the University of Michigan.

Miss Hayford's Mandolin Club, of Warren, Ohio, consists of Miss Edith Parry, Catharine McGarry, Charles Angstadt, Fred Angstadt and Will Hayford.

Mrs. John A. Woods has accepted a position as organist at St. Paul's M. E. Church, Manchester, N. H., to fill a vacancy made by the illness of Arthur S. Hood.

The choir of the Presbyterian Church, Brunswick, Ga., is Mrs. Dyer, soprano; Captain Tupper, tenor; Mrs. Stacy, alto; Mr. Dempster, bass. Mrs. Baya is the organist.

Robert Arthur Smythe, tenor, and Mrs. Nellie Hobbs Smythe, soprano, assisted by Miss Kathryn Dunnun, Miss Marjorie Wallace, Miss Carrie Gilbert and William E. Beard, Jr., gave a concert at De Witt, Ia., December 19, and on the 29th sang at Benton Harbor, Mich., when

Octavia Hobbs Bracken and Will S. Bracken assisted in the program.

A new Toledo (Ohio) composer was given a hearing at the Christmas service of St. Mark's Church, when Miss Mary Louise Willing's setting of the "Jubilate Deo" was sung.

The musical department of Cooper College, Sterling, Kan., has recently given two recitals, the first by Miss Phillips' younger pupils and the second by the advanced pupils.

It is stated that the New Hampshire Music Teachers' Association is considering the feasibility of issuing a monthly paper devoted to the interest of music and art in New Hampshire.

In December Mrs. George Goodlander gave a musical recital at the studio of Mrs. Frederick Heizer, Sioux City, Ia., assisted by Misses Myrtle Barnes and Ethel Jamison and Oliver Guy Magee.

The Woodstock (N. Y.) Vocal Chorus was reorganized last week, with Irving Lasher, president; Mrs. James Lasher, secretary; C. R. Shultis, treasurer, and Prof. William Vredenburg, leader.

Any person able to read music and agreeing to attend with reasonable regularity the weekly rehearsals is eligible to membership in the chorus of the Bath (N. Y.) Choral Club. C. W. Richardson is the treasurer.

The managing committee of the Haydn Orchestra, of Newark, N. J., for this year consists of L. St. Clair Colby, Thomas B. Criss, George T. Dixon, Charles Hasler, Charles A. Sterling, George O'Reilly, Oscar B. Smith, and R. P. McDougall, treasurer.

The Fargo, N. Dak., Musical Club met December 28. Mrs. C. A. Nye, Miss Bertha Darrow, Mrs. Paul J. de Bruyn Kops, Miss Fannie McKenzie and Mrs. A. H. Dodsley gave the program.

The Manchester (N. H.) Musical Club met in December with Annie Gay. Among those who took part in the program were Mrs. Emily Porter, Mrs. Zilla M. Waters, Miss Winnifred Hall, Miss Alice Carey Hathaway and Miss Annie Gay.

An oratorio, "Prophet of Nazareth," will be produced early in January by singers from the Washington Avenue M. E. Church, of Port Huron, Mich. Mrs. G. H. Urmy will take the leading soprano part and also be principal soloist.

Elmer Joyce, who is a well-known musician in New Haven, Conn., where his musical education was secured under Prof. E. A. Parsons' tutelage, has composed a Third Mass in D, which was given in Bridgeport Christmas morning.

A program of vocal and instrumental music was given in the Christian Church at Anaconda, Mon., by local talent. Misses Brebner, Davis, Meiklejohn, O'Conner, Mills, Sheldon and Messrs. Atkins, Lewis, Morhart, Cox, Hanley and Lewis, assisted by Mrs. Hill and Mrs. Healy, furnished the music.

Wilber B. Stratton's pupils, in Lowell, Mass., have organized as the Eureka Mandolin and Guitar Club. Officers chosen were: President, Henry H. Wilder; vice-president, Leonard Huntress, Jr.; secretary and treasurer, Ray B. Gordon; leader, Winthrop P. Buttrick; manager, Sidney D. Whipple.

The Quintet Society, of Louisville, Ky., organized by George Selby, has been rehearsing since September, and will shortly be heard in concert. The quintet is made up of Miss Alinde Wunderlich, violin; Y. Z. Schwartz, violin; William Hedden, violin; Max Zoeller, cello, and George Selby, piano.

At Tacoma, Wash., the pupils of the Annie Wright Seminary musical department gave an excellent recital in December. The addition of a choral class is of great benefit to the school, and the girls under Miss Isbell's direction gave "Night," by Franz Abt. The musical work



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at the seminary is in the hands of careful, conscientious teachers and the standard of art is high. Miss Stoolfire has accomplished much, and with her able co-workers will do much more toward maintaining the excellent reputation already established.

The Hosmer Hall Choral Union will sing Haydn's "The Creation" at the Fourth Church, Hartford, Conn., the evening of January 30, with full chorus, organ and orchestra. The soloists will be Miss Margaret Gaylord, of New York, soprano; George Leon Moore, of New York, tenor; F. L. Martin, of Boston, bass, and Mr. Benedict will be the organist.

At the meeting of the Ohio music teachers in Columbus the last week in December the following officers were elected for the ensuing year: President, N. Coe Stewart, of Cleveland; vice-president, Carl Hoffman, Oxford; auditor, W. H. Aiken, Cincinnati; recording secretary, Henrietta Weber, Columbus; chairman of program committee, Johann Beck, Cleveland.

In addition to the chorus, those who took part in the "Elijah" concert at Galesburg, Ill., were Mrs. Ora Jones Coolidge, Miss Carrie Munson, Miss Bessie Cary, James C. Moore, Charles W. Clark, Mrs. Lincoln H. Jelliff, John Winter Thompson. The orchestra was composed of the following: Miss Susan K. Clisbee, Charles Lindoft, Robert Parmenter, E. S. Wilkinson, William H. Cheesman, Peter Stromberg, B. F. Reinmund, Jr., John Plain. Assisting the soloists in the quartets were Miss Nellie Bassett, soprano; Mrs. Bertha Davis Taggart, alto; Frederick W. Mueller, tenor; Albert A. Wiederhold, baritone. Director, Prof. William Frederick Bentley.

The pupils of the music department of Alma (Mich.) College, under the direction of Prof. H. A. Milliken, gave a recital in December, this being the first time the pupils, under the instruction of Professor Milliken, have appeared in public. The college orchestra, consisting of Clyde Lathrop, Fred Vermeulen, Wallace Pettyjohn, Mabelle Howard, W. E. Ward, Dudley Tinker, Lester Sharp, Roy Hayt, Joe McCarty, Eugene Tinker and Velma Sharp, assisted. The mandolin club of the college is composed of C. O. Ward, W. R. Baker, Chester E. Walker, Floyd H. Glass, A. Ralph Eastman, J. C. Foote, W. H. Caple, Claude Baker, Leon McMannis, Joe McCarty, Floyd Woodward, P. G. Walker and Sadie Messinger.

The officers of the Ladies' Musical Club, of Dallas, Tex., are: Mrs. Groce, president; Mrs. Blum, vice-president; Mrs. Selby, secretary; Miss Ebbert, treasurer; Mrs. Parker, musical director. Executive committee—Mrs. Groce, Mrs. Parker, Mrs. Blum, Mrs. Beers, Mrs. Selby, Mrs. Spaulding, Miss Ebbert, Mrs. Fowler and Mrs. Steinhauser. Music committee—Mrs. Fowler, Miss Wilkens, Miss Ebbert, Miss McCullough, Mrs. Hanna and Mrs. Parker.

The Tuesday Musical Club, of Denver, Col., held an examination for active membership December 29 for pianists, violinists or vocalists. Violinists were required to play two selections chosen by themselves. Pianists one selection from one of the following composers: Beethoven, Schumann, Chopin, Brahms, Schubert, and also one selection of their own choice. Vocalists to sing one selection by one of the following composers: Schubert, Schumann, MacDowell, Grieg, Lassen Rubinstein; also one selection of their own choice, and must read music at sight. Each candidate was requested to bring two letters of introduction from well-known citizens, one of them to be a Denver musician.

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From Paris.

PARIS, December 20, 1899.

TWO BEAUTIFUL WOMEN ARTISTS.

MME. FELIA LITVINNE is certainly the star of the capital at present.

The success of "Tristan and Isolde" has surpassed all expectations, and it is no secret that a large proportion of this remarkable triumph is due to the beautiful artist. In fact it may truly be said that to this singer in large measure is due the production of the work in the first place.

It was she who insisted with fervor that to M. Lamoureux belonged the honor of other Wagner productions in Paris and to him should belong the pleasure and credit of adding "Tristan and Isolde" to the list. M. Lamoureux's known admiration for the talents of Madame Litvinne did the rest.

The representations have been prolonged two weeks and interest has continued unabated to the end.

But the gifted Russian adds many gracious qualities to her artistic talents. Her beauty, her person, her toilettes, her frank and simple manner in conversation, her freedom from pose or self-complacency, and above all her sincere enthusiasm for her work—all these things united weave a web of enchantment about all those with whom she comes in contact.

Among the charming affairs given to tempt her into salon life in the city was a dinner and reception given in her honor by one of the most beautiful women in Paris, herself an artist—Mme. Roger-Miclos. A more refreshing sight could not be desired than that of these two queens of music and of womanly charm, side by side. Blonde and brunette of pronounced types, they make perfect foils for each other. Only in their art do they again come together as one, for the pleasure of their many admirers.

The admirers in this case were chosen from the very elect intimate friends of the household. An evening of music formed dessert to a long and joyous "feast and flow."

Madame Roger-Miclos played the Schumann "Carnival," the Haydn "Variations" and some delicious Chopin.

The singer contributed the "Death of Isolde" and several Hungarian songs, the latter with her own accompaniment. It was much to expect of one who had for so many weeks passed through the vocal strain that has been hers. But she is all that is kindly and gracious.

One must imagine the enthusiasm of the company over such a choice and unexpected musical treat from two such gifted personages. A charming collation closed an evening that will remain memorable for those who enjoyed it.

Madame Litvinne goes from here to Brussels to sing in an Ysaye concert to be given there next week. She returns later to Russia.

Speaking of the necessity of language to an artist, M. Henri Falcke remarks that he cannot imagine himself upon a tour knowing only his own language. That is, he does not know how he should get along or enjoy the privileges he does. Mr. Falcke, master of five languages, has certainly a resource for giving of his spirit and unearthing that of people in the countries he visits which belongs to few artists.

"Think," he remarks, in his bright, characteristic way, "think what trouble poor Berlioz would have been saved had he known German!" In truth.

Reports from the "début" of the new Concerto for piano and orchestra by M. André Gedalge, of Paris, played by M. Henri Falcke in France and Germany, are most enthusiastic. We congratulate the composer and his interpreter.

The *Coblenzer Zeitung* of November 20 writes:

"The Parisian pianist M. Henri Falcke, who made a sensation last year in our concerts, has created a still greater effect this season by his playing of a new concerto

by Gedalge of Paris, op. 16 in C minor. This is a work of the first class, of an extraordinary force in its ideas and of a remarkable art in the development of its themes. It is in this city that the concerto has been heard for the first time in Germany. Thanks to the eminent interpreter to whom the work is dedicated its name will be carried far beyond native frontiers.

"By powerful writing and happy musical inventions this is one of the best works we know among modern writings of its style. Indeed, one must look to Brahms and Beethoven to find a point of comparison. It requires a certain force of comprehension on the part of hearers. The themes are presented under the most diverse contrapuntal aspects. Thematic notes were distributed in the audience and aided much in the pleasure of listening for the first time to a work of this kind."

An analysis of the work follows these appreciative words. It will be reverted to here later. It seems that the concerto is in three parts, based upon a single theme. The piano part abounds in character. It is in itself orchestral and replete with difficulties which only an artist of the first rank could execute.

Mr. Falcke's mechanism, says the same critic, is colossal! He performs the most enormous difficulties with an extreme serenity and facility; for example, sustained octaves of unusual length, and the most complicated symphonic and polyphonic effects. Yet this fine virtuosity is not an end, but a means with an artist of this calibre. Mr. Falcke is an artist by the grace of God, by temperament, maturity of insight and enthusiasm.

"Nobody realized what interpretation lacked till they heard Delsarte interpret," was a remark made by a great friend and pupil of this most remarkable being.

This remark was quoted recently by an extremely clever and interesting girl now in Paris, Miss Mary Blount, of Washington, D. C.

Miss Blount has been for over a year studying the principles of the Delsarte teachings from Madame Gerardy-Delsarte, and has probably got more of the inside workings of the "art science" than anyone of recent days.

Miss Blount is, to begin with, already (born) tuned to its receptiveness. She has in addition a rare faculty of absorption, or of generating in others the flow of ideas most necessary to her comprehension of them. This is precisely what is necessary with an artistic nature, such as Madame Gerardy's, to make it a teacher. Miss Blount has been a favored disciple, and has gathered rich treasures of real art import.

Did she need to make her living by giving expression to it, she could doubtless make it of much value to students. Having a special instinct for housefurnishing and decoration she means on her return to the States to apply her valuable instruction in these lines en amateur.

It is a monstrous shame that the Delsarte principle (not gymnastics, but principle, essence) is not in use in all departments of art. Every teacher of music should be imbued with it. Lack of it is the great lack among them. The trouble I suppose is that there is so little of the original thought to be had in any practical form. What a pity!

One of the most live, wide awake, intelligent, well prepared and altogether delightful musicians that has come to Paris for years is M. Richard Green, the well-known London baritone. Like all ambitious and gifted persons Mr. Green has his eyes (superb eyes they are) upon the "banner with the strange device, 'Excelsior!'" While climbing he has always been gathering and while gathering climbing.

Arrived at an easy, comfortable rung of the ladder, he has taken a breathing time, not to rest or to regard with complacency the distance mounted, but to "gather" fresh strength for a new mount. He realizes that the French school is a necessity of the first rank artist, and he has

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come here to get what he can of it in a certain time, having in view another "certain time" for a continuation of the work.

He has put himself in the hands of M. Jacques Bouhy for repertory and diction; is applying himself to an understudy of the same with an efficient coach, giving what study time is spared to the acquisition of the French sounds, and not a moment of the rest of the time is wasted. Whether looking in a shop window, within the covers of a book, upon the stage of a theatre or opera, all the experience is going back into the structure that is being built—a sound artistic education.

Withal he manages to appear thoughtless and care-free as a schoolboy, interested and observant, engaging in conversation, and kind and gracious to all around. He has got a splendid, vibrant voice and a good sense of things musical. A little chat from him on music in London will appear here later. Few musicians are so highly favored in their accompaniment as Mr. Green—the best any man can ask or expect—a thoroughly sweet, amiable and loving wife.

Madame Madier de Montjan, who has been playing so successfully in Holland the past few years, is engaged for the opera in New Orleans this season. Madame de Montjan is pupil of M. P. Marcel, of Paris, the fortunate teacher also of M. and Madame Lucas, now at the Grand Opéra, Paris. M. Lucas is playing Matho in "Salambo" and Enée in "La Prise de Troie."

Poor Berlioz never saw "La Prise de Troie"! "Alas! my beloved Cassandre!" he used to say after every defeat; "I am destined never to see you alive!"

"La Prise de Troie" is published by Choudens, Boulevard des Capucines, Paris. "Iphigénie en Tauride" is edited by the same house.

Miss Marion Ivel is a tall, young, graceful, interesting American girl, who is already known in the States as a contralto of much power and promise. She has sung there in the Castle Square Company, and is here to study voice and repertory. She is with M. Sbriglia for the past few months and hopes to stay in Paris till prepared to fill a high position.

Artist friends passing through the city expressed themselves last week as astonished at the advancement made both in voice and style. She finds in herself a great difference and is much encouraged. Miss Ivel is accompanied by her mother and they are located at 8 Rue Clement Marot. The career of Miss Ivel will be watched with interest.

At one of Mrs. Ram's recent weekly receptions Mrs. Harold V. Cleaver, of New York, sang several selections and was very much admired. Her voice is exceptionally beautiful. (So is she.) She is completing a concert repertory with Delle Sedie and will soon be heard professionally.

The diction of Mlle. Rose Relda, the successful young American debutante of the Paris Opéra Comique, has been universally praised. Although Mlle. Relda passed last from the finishing diction studio of M. Jancey, she had received the fundamental training from Mlle. Marie Fournaise, a highly successful diction teacher of 29 Boulevard Batignolles, Paris.

Mlle. Fournaise has a proud list of prominent professionals upon her books. Miss Alice Aldrich, of Boston, can testify for herself and for many others. William Kittridge, the London actor; Mrs. Eddy Sothorn, Julia Marlowe, Miss Alice Duff and many others are loyal friends and admirers. Miss Margaret Reid is one of her most earnest pupils and successful representatives. Mlle. Relda, whose pronunciation could with difficulty be un-

derstood at first, came to do most excellent work. She was ready, receptive, gifted with a good ear and serious disposition to study.

People who have not yet made arrangements for the Exposition are unwise. See page 3 for card of Madame Maddison, 157 Rue de la Pompe. She has three lovely apartments in best of locations with reference to both city and Exposition; all convenience in the quarter. There is an assortment of rooms, all beautifully furnished—157.

M. Ernest Sharpe, of London, goes to the States on December 13 to make a tournée there and in Canada. His late London recitals have been immense successes.

"There was not a fault to be found with anything, and the voice is simply wonderful," writes a critic to Paris speaking of the series.

Mlle. Kikina has changed her address to 100 Avenue de Villiers, Paris.

Miss Geraldine Farrar, the gifted pupil of Trabadelo, has commenced the study of pantomime with Mlle. Martini, of the Lyrique Théâtre, Paris, as a preparation to the study of dramatic action. At the last weekly audition of Mlle. Martini's pupils, in the Theatre Pompadour, Mlle. Farrar showed the result of a week's training, added to her own exceptional dramatic endowment. She made almost a sensation by the first few preliminary gestures of "adieu," "welcome," "prayer," &c., which were done with rare insight. The purpose of this study is to develop the imagination and at the same time cultivate its expression by the body. There are to be no words either spoken or sung in this work. Stories and sentiments will be reproduced by pantomime alone.

Another interesting pupil of this same work is Miss Blanche Adler, of New York, a fascinating little person still in short dresses, also soprano, and who is a pupil in singing of Mlle. Eugénie Myer.

Another innovation of this school is to have pupils recite or declaim upon the stage the songs and portions of the operas they are studying. This admirable step cannot be too highly commended. We wish Mlle. Martini every success in the departures from old, grass-grown, moss-covered paths into ways of modern progress so needed by our pupils.

Mrs. Katherine McLeod Austin is another new Trabadelo pupil, known at home in the Tremont Temple Church, Boston, where she has been the favorite contralto for some time. Pupil of Miss Clara Munger and Mrs. Gertrude Franklyn-Salisbury, she is here to learn more and advance herself in musical work generally. She is studying "Samson and Delilah" and "Aïda" airs in French.

She finds that Trabadelo has already done much for her, and she hopes to keep on with him some time. She is working specially with repertory—not voice.

Mlle. Marthe Girod has had a great success with her concert in London. Her press notices have been good, and she has had several excellent engagements in London salons as a result. She has not yet returned to Paris, one thing leading out to another in such a way that she cannot get away. She has engagements for the last of December in the French provinces.

Mlle. Adam, the piquant little diction teacher of Rue Guillaume, sang with charming effect some old-fashioned songs at a grand affaire on the Champs Elysées this week.

At the Salle Bodinière Madame Marie de Levenoff commenced this week a series of concerts of modern works. A very attractive program of Godard was given. Gounod will be the subject for Saturday next. Madame de Levenoff, in the instrumental portions, was much applauded. She

played a sonata for piano and violin, a polonaise dedicated to Paderewski and "En Courant."

Madame de Levenoff has moved her piano studios to 21 Rue Bruyère.

Miss Hayes, of 46 Rue Hamlin, has another admirable home for students. French is taught and spoken in the house. Chaperonage given; all the care and comforts of a real home are generously afforded. The place is in every way highly commendable.

The Sara Bernhardt theatre is being decorated preparatory to her return. Eight grand panels are being painted on the walls representing the artist in "Phédre," "Théodora," "Izeil," "La Samaritaine," "Hamlet," "La Dame aux Camélias," "Princesse Lointaine" and "L'Aiglon."

An interesting event of this week was the début upon the vocal stage of an exquisite little Spanish-French girl, Mlle. Lola Marquet, who was chosen by Massenet himself to sing a concert of his works at the Berny concert series, Salle Mathurin. There is not time here to dwell upon the excellent qualities of this young singer, whose teacher has been her aunt, gifted as herself, Mlle. Dolores Rigaud. The subject will be referred to later.

M. Marcel Herwegh has recommended lessons in violin, accompaniment and ensemble music at 30 Rue Boissière.

The recitals of M. Ernest Sharpe were the best announced of any concerts given in London this season. He is evidently a young man of enterprise and intelligence, as well as of great artistic ability. He will be a great favorite in the States.

At a recent musicale of Marie Rose the favorite song of the afternoon was "Malgré moi," by M. Geo. Pfeiffer. It was accompanied by the genial composer.

Mme. Agnes Sorma, with her troupe from Berlin and Vienna, will be the next novelty for the Parisians.

The annual budget of the Paris Opéra amounts to 4,000,000 francs, 72,000 by seat holders, 32,000 subvention, the balance by seats bought outside; 192 performances a year are given.

Miss Electa Gifford is carving a name for herself in Amsterdam. She is one of the happiest of mortals. Miss Gifford merits her success, both by nature and talents.

The grand Marchesi fête next Tuesday! Madame Marchesi is in daily receipt of the most tender and touching remembrances from all countries and quarters of the globe. It is marvelous the circle she has created during her career. She is hale and happy in her lovely home, Rue Joffroy, a home that, in the centre of artistic Paris, is quiet and fresh as a meadow in the country. The household is as well managed as the school. Nothing at loose ends. Everything all right. A remarkable woman! Long life to her!

M. Bourgault-Ducoudray is giving a series of lectures on the "History of Music," at the Bodinière.

One hundred thousand francs have been voted as subvention to the new Théâtre Lyrique.

Good news from the studio of Miss Alice Breen in New York.

Glad of it! Congratulations on news, not of the studio!

Clara A. Korn's Innovation.

Mrs. Clara A. Korn has added a new feature to her system of teaching theoretical branches by mail. It consists of teaching classes or clubs, and considerably reduces the expense for each individual. It also imparts more animation and interest to the study than is usually the case with private instruction in musical theory. She will be pleased to furnish particulars upon application.

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BERLIN, December 24, 1899.

THIS is a special season for violinists it seems.

Almost every night some new manipulator of the bow appears. During October and November the Mendelssohn Concerto alone was played fifteen times, to say nothing of all the other works.

As I did not return from America till the end of November I missed many interesting concerts, notably three given by Henri Marteau and two by Willy Burmester.

Two new Joachim pupils have lately made their Berlin debut, Issay Barmas, a young Russian and a former pupil of the Moscow Conservatory, and Alfred Wittenberg. Barmas is the greater of the two. He already takes a high rank among contemporary violinists of the younger school.

He has a big, very reliable technic; a large, broad tone; free, supple, but forcible bowing, and a pure classic style. His playing of the Bach Chaconne was really masterful. It was as pure and clean cut as if hewn from marble. A little more temperament and freedom of interpretation would have improved his playing of the Wieniawski D minor Concerto. This passionate work does not call for a chaste academic reading.

However, Barmas is young and will improve in this direction when he has freed himself more from the influence of the Hochschule. He is a great talent, and already in possession of such a tone and such a technic he bids fair to become a world renowned violinist. He has a thoroughly musical nature, is absolutely free from mannerisms and conceit, so that everything is in his favor.

The enjoyment of Barmas' concert was greatly enhanced by the piano playing of Arthur Speed, a young Englishman. Speed accompanied the Wieniawski Concerto and other numbers in a most artistic manner. While he never intruded upon the soloist he gave such a clear, beautiful and thoroughly musical reading of his part that it was a pleasure to listen to him. He also played a solo, Variations Sérieuses by Mendelssohn, in which he combined with a finished technic and refined taste a high order of virtuosity and temperament.

Wittenberg, the other Joachim pupil, is also a violinist of marked talent and attainments. He has a great left hand facility, excellent intonation, smooth tone and good taste in interpretation. He lacks breadth and freedom, however, and his tone is too small. His passage work especially is very weak. He is not yet mature; his playing smacks too much of the pupil and conservatory. Yet he is a youth of such great natural gifts that much may be expected of him.

Still another former Joachim pupil. Zdzislaw Alex. Birnbaum played recently. He made his debut last winter, and since then he has studied with Ysaye.

Birnbaum has a glowing temperament, such as I have never seen in a Hochschule pupil before. He has, too, a great technical talent and a beautiful sensuous tone. Unfortunately his temperament runs away with him. He hurries the tempi, and his technic is in consequence often faulty. He is flighty, but he has the genuine violin nature and always arouses his audience to demonstrative applause.

* * *

Fritz Kreisler was the soloist of the fourth Nikisch Philharmonic concert, and he aroused great enthusiasm. He has been styled by some the "German Paganini." When in good form he is a phenomenal violinist. His first concert here last season was a sensation. His technic is a marvel of perfection, his tone warm and penetrating and his vortrag glowing with passion. When not in the mood he is unsatisfactory in every way; his technic is then slipshod and out of tune and his interpretation crude. All is then indifference with him. He is a strange mixture.

* * *

Lady Hallé played at Bechstein Hall last evening, when I heard her for the first time. What a smooth, beautiful tone! Her intonation was flawless. Her style is a bit old fashioned and her bowing is not graceful, but she is thoroughly original and interesting. I did not care for her reading of the Brahms D minor Sonata: it was too sweet and soft, but her playing of the Tartini "Devil's Trill" was a masterpiece of musicianship and virtuosity. She received an ovation.

* * *

To violinists in search for something new I can highly recommend a charming little serenade for violin and piano by Miguel Capllonck, which has recently been published by Raabe & Plakow, of Berlin. It is an easy, grateful piece, just the right thing for the salon. Capllonck is a Spaniard and an intimate friend of Sarasate. The famous violinist played the serenade and pronounced it extremely pretty.

The talented young composer has also published four beautiful piano pieces, a Nocturno, a Barcarolle, a Träumerei and a Valse de Concert, also several effective songs, of which the Wiegenlied is especially charming. The accompaniments to his songs are very musical and klaviermässig.

ARTHUR M. ABELL.

Francis Rogers.

Francis Rogers, who is considered by many to be the coming American baritone, has had advantages of study enjoyed by few singers. First of all, he studied for several years with Cornelius Chenery and W. L. Whitney, both of Boston, and then in June, 1895, went to Europe, where he had a year of hard work under Vannuccini, of Florence, Italy's oldest and best known master. This year in Italy gave Mr. Rogers the thorough knowledge of Italian music and the Italian language so necessary as a basis upon which to build up the technic demanded by the more modern schools.

In June, 1896, Mr. Rogers went to Paris, where he spent the next year and a half studying voice and operatic repertory with Faure, Rivière, Bouhy, Manoury and Sbriglia, and mastering the difficulties of French diction. Then, after a brief visit to America, he returned to Italy, Paris and Germany for more study. In addition to travel and study on the Continent he has passed the last two summers in London, where, besides doing concert work, he has studied with such widely known masters as Tosti, Henschel, Korbay and Russell.

It is this cosmopolitanism of study which gives Mr. Rogers his remarkable familiarity with the music and languages of Italy, France, Germany and England, as well as of his own country.

Vocal Students.

WHY do not teachers suggest to their pupils how to practice? Or, rather, how not to practice? for it is scarcely to be expected that pupils in their darkness of cause and effect could choose of themselves those means which teachers should be capable of insisting upon.

The ways in which our American students of music "practice" in Paris is enough to make the gods of music sigh and all ordinary listeners cut off their ears.

One of the most deleterious "ways" is that of "picking out the tunes" on the piano with one finger as they go along.

They play a "patch of accompaniment" here and there when they can, sing through the easy passages, and then pucker, potter, putter and sputter through intermediate passages.

They seem to treat these "intermediate" passages as but a "patch of thorns" in the way of getting on to the nice, easy "sing places" again.

It never seems to occur to one of them to learn that "spot" all by itself, so that the next time he or she will not have to stop there.

They do not stop, either; they just "tink, tink, tink, tap, tap, tap" on the rebellious note, raising or lowering the vocal tone as it happens to be high or low of pitch, and go right along. This wholly regardless of the breach of time, rhythm, phrase or interval. Without any sort of respect to these divine qualities, on they go with the rude insouciance of ignorance, aching for nothing but to hear their loved voices on the next "easy place."

And they bark and stutter this every time over and over, through hours of so-called "practice." It is insupportable to any listener with the least idea of music and as unnecessary as it is disagreeable.

This "balk" system is unfortunately continued in many studios where the pupil sings bravely through the easy passage, pouncing over the accompanist's shoulder to catch a glimpse when it comes to the briars again. The accompanist, who is "sailing" along regardless, of course comes to a stop. At this the teacher comes back from the clouds and pounces upon them. There is a general giggle and sputter, break down and talking altogether, till the accompanist "tink, tink, tink" out the uncertain tone, and away they all go "sailing" again till the next one, which is not far off.

This sort of thing is called "learning" the piece, and is kept up until the thing is threadbare in the easy spots and always uncertainly new in the weak patches. The pupil is never sure in these cases, the performance never satisfactory.

Does it never occur to those people, and does the teacher never make it occur to them, to learn all the different elements of a song perfectly first and then put them together?

What is there to prevent getting the air or tune first so perfectly that it could be sung in bed or while dressing and end on the correct interval?

Why not take the air almost mentally first; just enough of sound to know that the pitch is in the ear? Then concentrate upon an uncertain or difficult group, turn or interval, doing nothing but that till it can be done "backward, forward or upside down," so to speak, till there is no possibility of breakdown or doubt. Do this way with each and every stopping place, leaving the easy passages entirely alone till the others are quite smoothed out and ready to be united with them.

What is the use of ironing out the flat, smooth parts of a pillow-sham, leaving the wrinkles in the cloth? How does such an article look after being ironed?

It is exactly the same with a song, only this: in the case of the ironing no unfortunate listeners are punished and made to suffer.

Then, if a singing pupil is not capable of playing an accompaniment, why not become capable by learning it properly or else leave it out altogether? The most dull

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singer could learn a standard chord here and there, sufficient to keep things in place (as posts in a tent without the canvas), and hold the rest for the accompanist proper.

These few "posts" could come in on time, would help in the right direction, and no harm would be done.

Do you know what it means, student, to a person who trembles under the effect of a Schubert Serenade or a Gounod "Ave Maria" to hear the accompaniment (which is three-quarters the song) fudged and studded, tinkled and tinkered through as though it were a broken feather duster that was being pushed out of the way of showing off a fine voice?

What if you do get your high C? What of it? It pleases you, but what do we care, we who listen? We want the song; not your beautiful voice. If your voice is beautiful as a means, all the better, but be assured it says nothing to others without the substance of the song.

These two elements of air and accompaniment (or no accompaniment) should be settled definitely and independently; independent of each other and of the words.

The words should be committed to memory, thought of, dreamed of, said, declaimed—life and soul and heart and feeling shaken and fed into them—before ever they are applied to the air.

"Before" or "after" does not matter if only they are properly "worked." They should be worked in their relation to themselves, to each other, to thought, to sentiment, to life itself, before ever being sung.

After the air is probably the wiser plan, as there would not then be the temptation to sing them while learning the former.

Ah! what a pleasure, what a delight, what an intoxication, even, in the putting together of these three parts or elements after they are absolutely in hand! What a delicious pleasure!

There should be no question of sentiment or expression or show-off at first, either. They should be knitted slowly, carefully, mathematically, metronomically—first.

Then gradually, as the impulse grew, as feeling became enlisted and truth began to speak in the senses, let it move. There is nothing, then, to prevent it. The means are all in hand, the obstacles all departed. Nothing stands between thought and execution.

Individuality begins to play.

There is no other way under God's heaven in which this thing can be done. Some may accomplish each one in more or less time than others, but the successive steps must be accomplished whether long or short the process. They must be. There is no way of getting around it.

This way of learning the air as they go along is chiefly, one might almost say exclusively, an American trick. It comes from our immense ignorance of music's fundamentals. It comes from our lack of solfège training, and it comes in heredity from the time when our forefathers picked out "hymn chunes" on the harmonium or piano by ear.

In general the least trouble a French pupil has is in reading notes, for solfège is one of the branches best taught in France. There is no picking out of "chunes" here. But it is only as by miracle when one of our best singers can carry an air without learning it first, or know whether his key is F or G—vocally.

The "way of studying" above indicated is pure waste.

They call it "practicing," but there is nothing practiced by the method. The piano wires, yes! The poor piano gets all that is to be had.

"Practice" means that something shall be developed. The will is certainly not developed, for it is not used in a single instance. Everything is just sliding along, like an apple paring down a shingled roof. There is no energy or alertness, the two essentials of music work. Everything is semi-dormant, or as though a woman should lean her arms on the table when sewing. The voice is not being trained, for the scattered and dozy attention pays no attention to it. It just rocks along as best it may. Memory! Memory is snoring—sound asleep! Nothing is actually learned. All is drifting and oozing. There is no absolute intention. The mind is lying down.

Hours are passed on this useless, aimless occupation. Some pupils do nothing else. Some have a few exercises to get over before getting to the nice part. Others add a little instrumental work to it. Most of them just sing and sing and sing, passing the time till lesson hour comes. Always lessons, lessons, lessons! unmindful of the fact that the best lessons are those in which will, intelligence, logic, capacity and mind-power at its best apply and manipulate, and put in practice the "indications" given by experience in the studio, with a certain definite end in view. Not a big, general, vague, artistic "end," but a certain something to be accomplished, certainly, fondly accomplished, before the next indications can be given.

At practice hour the student should have clearly and distinctly in mind what that one object is, and what is to be expected of her (or him) before the next lesson. If it is not achieved the next lesson should not be given. (This does not refer, of course, to voice placing, &c. It refers to the memorizing of airs and words, notes and ideas, with which no one but the pupil has to do and which must be done if the pupil ever hopes to become a competent singer, not to speak of "artist.")

It is a shame that teachers do not take these things more to heart and arrange plans, systems, habits, &c., for young people essentially ignorant, who are perfectly capable of being brought into the light and who desire nothing better than that they should be so brought.

FANNIE EDGAR THOMAS.

Pennsylvania M. T. A.

The tenth annual convention of the State Music Teachers' Association was opened at Allentown December 27. C. A. Marks presided.

An address of welcome was made by Prof. George Taylor Ettinger, Ph. D. President Marks responded. Secretary and Treasurer Wolsieffer, of Philadelphia, presented his report.

These officers were placed in nomination: President, Dr. Hugh A. Clarke, of Philadelphia; secretary and treasurer, Edmund Wolsieffer, of Philadelphia; executive committee—Thomas a'Becket, Philadelphia; Gilbert R. Combs, Philadelphia; Enoch W. Pearson; auditing committee—Richard Zeckwer, William Wolsieffer and Vivian Engle, all of Philadelphia.

It was decided to hold the next meeting in Philadelphia December 27, 1900.

MUSIC IN BROOKLYN.

THE magic of Paderewski's name thoroughly aroused the artistic as well as the "curious" pulse of Brooklyn and forced an unloosening of the purse strings that is truly remarkable for—Brooklyn.

The opening sale of tickets for the only recital in Brooklyn this season by the Polish artist was opened December 27, and by sundown the sum taken in reached \$1,260. The recital was given at the Academy of Music Monday evening, January 8. The recital was under the auspices of the Brooklyn Institute of Arts and Sciences. The prices of seats ranged from \$1.50 to \$3.

Owing to the extra work entailed on the big MUSICAL COURIER National two weeks ago my report of the performance of "The Messiah" will seem rather late. As Handel's oratorio had not been heard in Brooklyn in seven years, it is but just to those who helped to make the evening a memorable one to review briefly the main features of the performance, which occurred on Wednesday evening, December 20, at the Academy of Music, and under the auspices of the Brooklyn Institute. The house was sold out.

The oratorio was sung by the Brooklyn Oratorio Club. The soloists were Madame Clementine De Vere, Madame Hamlen-Ruland, Hobart Smock and Watkin-Mills. Walter Henry Hall conducted and Gustav Dannreuther was the concertmeister of the orchestra, composed of forty men. Of the four soloists Watkin-Mills especially distinguished himself. His solos, "The people that walked in darkness" and "Why do the nations rage?" were given with all possible distinction and beauty of expression and phrasing. Moreover, this gifted English basso possesses a glorious oratorio voice. Madame De Vere sang with her accustomed sweetness and skill. Mr. Smock has a good voice. Madame Hamlen-Ruland disappointed. Her voice is beautiful, but she will have to work hard to be anything more than a good choir singer. The choruses were grandly sung, and the playing of the orchestra was unusually good.

Miss Lillian Littlehales, the 'cellist, was the instrumentalist at an Institute song recital last Wednesday evening, December 27, where her refined and artistic playing won for her the hearty applause of a large audience. With Mr. Luckstone as the pianist, Miss Littlehales played the variations from a work for 'cello and piano by Mendelssohn; also an interesting group of short pieces—"Caprice Slav," by Scharwenka; "Air Pathetic," by Frederic Stevenson; "Romanze," by E. A. MacDowell, and "Danse Montagnarde," by Mattioli.

Herbert Witherspoon, a baritone with a rich, vibrant voice, sang charmingly a group of songs by Parker, some Hungarian folk songs, an old Irish song, a song by

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Mendelssohn, and a musical setting by David D. Slater of Thackeray's serio-comic verses "A Tragic Pigtail."

Emma Juch, with the remnant of her once fine voice, sang a group of four songs by French composers, in English, and a group of Brahms songs in German. The recital closed with a duet from "The Huguenots," sung by Madame Juch and Mr. Witherspoon.

Robert Thallon presented a "request" program at his musicale last Saturday morning at his residence, 900 St. Marks avenue.

Among the artists announced to appear at forthcoming concerts by the Brooklyn Institute are Mme. Josephine Jacoby, William H. Rieger, Henry Martineau, Mrs. Katherine Bloodgood, Julian Walker, Max Heinrich, David Mannes and Gordon MacKenzie. On Wednesday evening, January 27, Liza Lehmann's song cycle "In Memoriam" will be sung.

Mr. Grau has postponed his first performance of opera in Brooklyn until later in the season. Rafael Navarro, the manager of the Brooklyn Academy of Music, stated that the illness of some of the singers and the Philadelphia dates necessitated a postponement.

So weit, so gut!

JANUARY 6, 1900.

Brooklyn music lovers who deplored the resignation of Emil Paur as conductor of the Boston Symphony Orchestra must feel like extending a vote of thanks to the Seidl Society in engaging Mr. Paur to conduct three orchestral concerts. The first one was given at the Academy of Music last Thursday evening, and it was indeed a pleasure to behold again the baton wielded in Brooklyn by such a leader.

The orchestra was composed of sixty men, with Henry P. Schmitt as concertmeister and Hermann Riedrich as first 'cellist. These two excellent musicians, by the way, sat in their respective places at the last concert in Brooklyn conducted by the lamented Seidl. The concert opened with Dvorák's Symphony "From the New World," a Scherzo by Bizet and Berlioz's "Dance of Sylphs," and the "Rakoczy March" afforded a study in contrasts. The sublime "Leonora Overture" No. 3 was given in masterly style. Dudley Buck, Jr., who was announced as one of the soloists, was unable to sing on account of illness. The other soloist, August Walther, a Brooklyn composer, pianist and teacher, played the Liszt E flat Concerto. Owing to some mistake Mr. Walther had no opportunity to rehearse with the orchestra, and thus it would be unfair to pass final judgment upon his performance. Then, too, this musician, who is a most modest man, was painfully nervous.

With Dr. Henry G. Hanchett at the helm, the first of a series of musicales by professionals, under the auspices of the Adelphi School of Musical Art, attracted a large audience on Thursday evening, January 4. Besides Dr. Hanchett, the artists included Dr. John Cornelius Griggs, baritone, of Vassar College; Miss Ellen Amey, violinist; Mrs. Stuart Close, pianist; Mrs. C. I. Dodge, pianist; Miss Florence Helen Miller, pianist, and Miss Bertha Van Nuise Willis, soprano, pupil of Mrs. Henry Smoch Boise. A good program was given. Under Dr. Hanchett's leadership Adelphi College promises to have a music department before a great while superior to some older and wealthier institutions of learning.

This Saturday morning, January 6, Frederic Reddall gave his New Year's musicale at the Pouch Mansion. The artists who assisted the popular Brooklyn baritone were Miss Annie L. Walker, soprano; Miss Adelaide Estelle Packer, soprano; Mrs. F. S. Lyon, soprano; Miss Marion Gertrude Inglee, mezzo soprano; Mrs. Georgia Rogers Irving, contralto; Mrs. Magdalen Bergen Ditmars, contralto, and Arthur Melvin Taylor, violinist. The piano accompaniments were played by Miss Lillian Taylor and Miss Carrie B. Taylor.

Miss Olive Celeste Moore, a young Brooklyn singer of rare promise, will make her professional debut at Mendelssohn Hall, Manhattan, Thursday evening, January 18. The debutante, who possesses a beautiful contralto voice, has studied faithfully for several years with Madame Helene Maigille.

Mrs. Lucille Smith Morris will give a piano recital on Wednesday, January 10, at Chandler Hall, at which she will be assisted by Miss Laura B. Phelps, violinist.

The United Singers of Brooklyn sent out during the past week a circular letter announcing some of the features for the Saengerfest in Brooklyn next June. There will be three grand concerts at the Thirteenth Regiment Armory. Arthur Claassen will conduct the army of singers and an orchestra of 200 men. The inaugural number will be an overture by Frank Van der Stucken. Between 3,000 and 4,000 school children will sing at the matinee concert, which Felix Jaeger has been invited to direct. Several of the ladies' choruses of Brooklyn and numerous church choirs will be asked to join the festival chorus.

From now on applications will be received by Mr. Jaeger Thursdays at Wissner Hall, and Mondays the music committee of the United Singers will receive applications at Arion Hall. Egon Eisenhauer is secretary of the music committee.

EMMA TRAPPER.

One More Restoration

OF BACH'S TEXT BY THE BOECKELMAN METHOD OF ANALYSIS.
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MY DEAR SIR—I think that your new edition of Bach cannot fail to be of the greatest utility to the student of music. The relation of the different groups is so clearly shown in these fugues as to be of great assistance in their performance. Faithfully yours,
G. W. CHADWICK.

THE charming fugue in D major has been the ground for an interesting discovery, made by Bern. Boeckelman in the preparation of his new edition in colors.

A moment's comparison between this fugue in its usual distribution between the staves, and in the scholarly edition by Mr. Boeckelman, shows the immense advantage which he obtains by uniformly printing the soprano and alto voices on one staff and the tenor and bass on the other. The mere redistribution of the themes between the staves is a commentary of the utmost value.

In the present case the first important innovation resulting from this method occurs in the fourth measure, when the alto and tenor meet on D at the second beat. When the voices are thus separated it is possible to resolve the two tied quarter notes of the lower voice into the half note which they have replaced, and the little motif



comes out clearly, and shows itself to be identical with the figure in the bass of the measure preceding, and in the alto of that following. It is, in fact, the only counter theme used throughout the fugue. Now, to the discovery. The same motif is present in measures 12 and 13, but has disappeared from the alto of the eleventh measure, where it should logically be found, thus:



It was restored as above in the Boeckelman edition, and had been in the hands of the public some time when its courageous editor encountered a rare copy of the Haupt edition, published in Berlin by Riefenstahl, 1838, which was indorsed by "the judicious Marx," and contained the same reading.

Music in Mexico.

FROM an interesting letter of Geo. Frank Muller, artist and critic, of Mexico city, the following is culled:

It is deplorable that in a world city, with a representation from every modern government, diplomatic and commercial, and with a wealthy home population to draw from, one or two musical organizations are not supported and encouraged more than present conditions indicate, and although the initial concerts are always well attended, it seems that toward the end of the series the interest, as well as the audiences, lapses into inertia.

At the last concert of the Saloma Quartet the following numbers were given: Quartet, op. 44, Mendelssohn; Quintet, op. 81, Dvorák. L. G. Saloma's solos were "The Legend," Wieniawski, and Fauré's "Cradle Song". Miss Grace Kellogg's work at the piano was, as usual, scholarly and artistic.

Curti's "LA CUARTA PLANA."

Until very recently Mexico city has always produced zarzuelas and comic operas that have had a fair degree of success in Madrid and the larger cities of the Iberian peninsula, but as the repertory became more and more limited greater encouragement was given to native composers and librettists by the managers of theatres, and which has borne good fruit.

Carlos Curti, well known as a composer as well as a music conductor, went forth and gave to Mexico a zarzuela distinctly local and possessing a high order of merit, which has succeeded in packing the Teatro Principal at every performance for more than a month.

The name of this production is that given to the fourth page of a newspaper, which contains the advertisements, and gives opportunities of quartets, solos and choruses in which the wares advertised are exploited. A "nurses' chorus, a "Benedictine" solo, a "Yucatan Remedy," an illustrated weekly paper, *El Mundo*, and the "ad." of an American gun store all figure in the music, and that set off with an attractive ballet and garnished with a quaint bolero and tango sets the Mexican "corazon" vibrating.

The costumes and scenery are above the usual order, and Señor Luis Arcaraz is to be congratulated on his continued successes. Don Carlos Curti is well known in the United States since 1885, when he brought the original Mexican Typical Orchestra to the New Orleans Exposition, but has since figured principally as a composer and music director.

Worcester Festival Committees.

The board of government of the Worcester County Musical Association has made its appointments of committees for 1900. With a few changes, this year's committees will be the same that served last year. Arthur J. Bassett has been made chairman of the program committee in place of Charles M. Bent, and J. Vernon Butler has been transferred from the hall to the ticket committee. The list is as follows:

Executive—Charles M. Bent, Daniel Downey, George R. Bliss, Charles A. Williams, Samuel E. Winslow.

Programs—Arthur J. Bassett, Charles M. Bent, Daniel Downey, Charles A. Williams, Charles I. Rice, Walter S. G. Kennedy.

Chorus—Charles I. Rice, Luther M. Lovell, Daniel Downey, J. Vernon Butler, Samuel W. Wiley, George R. Bliss, Paul B. Morgan, Walter S. G. Kennedy.

Tickets—Charles M. Bent, Luther M. Lovell, George R. Bliss, Paul B. Morgan, J. Vernon Butler.

Hall—Daniel Downey, Edward L. Sumner, Samuel W. Wiley, Paul J. Morgan, S. E. Winslow.

Examination—Charles I. Rice, Edward L. Sumner, Samuel W. Wiley, Luther M. Lovell, J. Vernon Butler.

Advertising and Printing—Charles A. Williams, Charles M. Bent, George R. Bliss.

Reception—J. Vernon Butler, Samuel E. Winslow, Arthur J. Bassett, Edward L. Sumner, Walter S. G. Kennedy.—Worcester Gazette.

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THE GILMOUR, OTTAWA, January 5, 1900.

Was workin' away on de farm dere, wan morning not long ago,
Feexin' de fence for winter—cos dat's w're we got de snow!
W'en Jeremie Plouffe, ma neighbor, come over an' spik wit' me,
"Antoine, you will come on de city, for hear Ma-dam All-ba-nee?"

"She's jus' comin' over from Englan', on steamboat arrive Kebeck,
Singin' on Lunnon an' Parce, an' havin' beeg tam, I expect,
But no matter de moche she enjoy it, for travel all roun' de worl',
Somethin' on de heart bring her back here, for she was de Chambly
girl."

"She never do no'ting but singin' an' makin' de beeg grande tour
An' travel on summer an' winter, so mus' be de firs class for sure!
Ev'rybody I'm t'inkin' was know her, an' I also hear 'noder t'ing,
She's frien' on La Reine Victoria an' show her de way to sing!"

"C'est bon, mon ami," I was say me, "If I get t'roo de fence nex day
An' she don't want too moche on de monee, den mebbe I see her
play."
So I finish dat job on to-morrow, Jeremie he was helpin' me, too,
An' I say, "Len' me t'ree dollar quickly for mak' de voyage wit'
you."

Correc'—so we're startin' nex-morning, an' arrive Montreal all right,
Buy dollar tiquette on de bureau, an' pass on de hall dat night. . .

Nex' t'ing I commence get excite, me, for I don't see no great ma-
dam yet,
Too bad I was loss all dat monee, and too late for de raffle tiquette!
W'en jus' as I feel very sorry, for come all de way from Chambly,
Jeremie he was w'isper, "Tiens, Tiens, prenez garde, she's comin'
Ma-dam All-ba-nee!"

Dat song I will never forget me, 'twas song of de leetle bird,
W'en he's fly from its nes' on de tree top, 'fore res' of de worl' get
stirred,
Ma-dam she was tole us about it, den start off so quiet an' low,
An' sing lak de bird on de morning, de poor leetle small oiseau.

I 'member wan tam I be sleepin' jus' under some beeg pine tree
An' song of de robin wak' me, but robin he don't see me;
Dere's no'ting for scarin' dat bird dere, he's feel all alone on de
worl'.

Wall! ma-dam she mus' lissen lak dat, too, w'en she was de Cham-
bly girl!

Cos how could she sing dat nice chanson, de sam' as de bird I was
hear,

Till I see it de maple an' pine tree an' Richelieu ronnin' near;
Again I'm de leetle feller, lak young colt upon de spring
Dat's jus' on de way I was feel me, w'en Ma-dam All-ba-nee is sing!

An' after de song it is finish, an' crowd is mak' noise wit' its han',
I s'pose dey be t'inkin' I'm crazy, dat mebbe I don't onderstan';
Cos I'm set on de chair very quiet, mese'f an' poor Jeremie,
An' I see dat hees eye it was cry, too, jus' sam' way it go wit' me.

Dere's rosebush outside, on our garden, ev'ry spring it has got new
nes',

But only wan bluebird is buil' dere, I know her from all de res,
An' no matter de far she be flyin' away on de winter tam,
Back to her own leetle rosebush she's comin' dere jus' de sam'.

We'er not de beeg place on our Canton, mebbe cole on de winter, too,
But de heart's "Canayen" or'our body, an' dat's warm enough for true!
An' w'en All-ba-nee was got lonesome for travel all roun' de worl',
I hope she'll come home, lak de bluebird, an' again be de Chambly
girl!

THUS does Dr. William Henry Drummond's "habitant"
describe "How Albani Sang." Thus are the quaint
thoughts of a simple mind portrayed by a man of genius.

But secure this Canadian writer's book, "The Habitant
and Other French-Canadian Poems," published by G. P.
Putnam's Sons. Read the remaining stanzas in the above
selection and fathom from start to finish a fascinating col-
lection of similar gems, not forgetting the French intro-
duction by Dr. Louis Frechette, Canadian poet laureate.

In this city Dr. Drummond's works have recently been
heard to special advantage, for he came from his home
in Montreal and read several of them at a drawing room

concert held on the evening of December 28, at the resi-
dence of Hon. Mr. Justice Gwynne, of the Supreme Court.

From literary, musical and social aspects alike this was
a brilliant event. The spacious corridors and rooms were
appropriately decorated with flags, and the scene was en-
livened by a military band stationed at the first landing
of the stairway. The guests were received by Judge and
Mrs. Gwynne and their handsome daughter, Mrs.
Crombie, who is a fit subject for a cameo. Among those
present were the Countess of Minto and her niece, Lady
Vera Gray; Lady Laurier, Sir Louis and Lady Davies,
Mr. and Mrs. C. A. E. Harriss, Mrs. Vidal, the Hon.
Mrs. Foster, Mrs. Featherston and—be it also mentioned
in this country where young women journalists of ac-
complishment and promise seem to be rare—Miss
Florence Hamilton Randal, editor of an important de-
partment in the Ottawa *Evening Journal*, and Miss Agnes
Scott, who writes very creditably for several leading
Canadian dailies.

The printed program consisted of twelve numbers.
Ernest du Domaine, formerly of Montreal, and now a
member of the Toronto Conservatory of Music's staff,
played the opening selection, and appeared again later in
the evening. Mr. du Domaine is very popular here and
the promoters of the project congratulated themselves
upon being able to secure his services. Mrs. McConnell,
pianist, interpreted "Dankleid nach Sturm" in an artistic
and Bloomfield-Zeissler-like manner. Miss Moylan re-
cited the "Absent-Minded Beggar," and Miss Moylan's
style of declamation, her stage presence and her sparkling
gown made a favorable impression. Other performers
were Miss Marie von Müller, who sang the "Jewel Song";
Mrs. Collier Grounds, soprano; the Rev. Mr. Gorman,
baritone, and a male quartet.

To the well timed and graceful piano accompaniment of
Lady Vera Gray, Captain Graham, aid-de-camp to the
Governor-General, sang two humorous songs. "A little
folly now and then is relished by the wisest men," and
since Captain Graham holds a high official position this
saying must doubtless apply in his case.

In a sincere, unaffected and unassuming manner Dr.
Drummond read five or six of his poems, including "The
Habitant," "The Battle of Glencoe" (his latest work) and
"La Belle Marie," one of the Montreal *Gazette's* most
valuable Christmas features, beginning:

W'at's all dem bell a' ringin' for, can hear dem ev'ry w're?
W'at's bring de peop' togeder on de w'arf at Trois Rivières,
Dat happy crowd is look so glad, w'y are dey comin' dere?
O! de reason dey're so happy w'ile dey're waitin' dere to-day
Is becos de oyster schooner she's sailin' up de bay
An' de Caraque an' Malpeque will quickly melt away
After she was trow de ankerre on T'ree Reever!

Under interesting and unusual auspices "Torquil," a
dramatic legend of martial character, will shortly be heard
in this country. For the composer, Charles A. E. Harriss,
acting upon a patriotic and philanthropic impulse, has de-
termined to produce it personally in Montreal, Ottawa
and Toronto, in each of which cities the entire proceeds
will be devoted to the respective military representatives
in the Transvaal.

A Canadian's warlike composition, performed before
Canadian audiences for the benefit of far-distant Canadian
contingents—this surely is a suitable and noble project,
and one worthy of recording in historical annals. To
strengthen and deepen those sentiments and feelings which

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Amanda Fabris, Anna Russell, Marie Groebli, sopranos.

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Kipling's "Absent-Minded Beggar" has awakened to call for help when help is needed—is there any appeal more eloquent than this?

From an artistic point of view "Torquil" claims attention. The music is bright, attractive, sparkling, well harmonized; it abounds in "excellent contrasts" (to quote Dr. Frederick Bridges' comment upon it), and is "very melodious" (to employ Sir John Stainer's complimentary estimate, which is no less favorable than that of Dr. Varley Roberts, of Oxford). The overture is effective. The dramatis personæ consist of Torquil, tenor; Maida, soprano; Ratla, contralto; Thora, contralto; Cormac, bass; and Olaf, bass.

Among the most notable vocal numbers are: "Chorus of Victory"; air, "Thou Art So Fair" (Torquil); "Chant of Monks"; scena, "Beware! Once More I Say, Beware!" (Torquil, Cormac, Thora and Maida); chorus of Norsemen, "Kings of the Sea, In Truth, Are We"; "Chorus of Battle," in which the climax is reached; and the choral prayer and finale, "Gloria in Excelsis Deo!"

The fact that Mr. Harriss has composed this comprehensive and clever work is not surprising, for he is recognized as an excellent authority upon musical matters theoretical, practical and, in fact, in general. As an impresario he has become prominent, the successful way in which he managed the memorable Dan Godfrey Band tours being a forcible "case in point." In an interview with the writer Mr. Harriss recently spoke in encouraging terms concerning the progress made in Eastern Canada's musical life within the last ten years. Strange to say, he is one of the few Canadians who favor the introduction of English examinations into this country. In addition to his other accomplishments the composer of "Torquil" is a competent pianist, and he is also a very fine organist.

Yesterday morning at the fortnightly meeting of the Ottawa Woman's Morning Musical Club Lady Laurier, the wife of the premier, played the "Laurier March," thereby arousing much enthusiasm.

MAY HAMILTON.

Saville and Hamlin.

Not often do artists enjoy such a complete success as was won by George Hamlin, the tenor, and Frances Saville, the soprano, in Atlanta, Ga., last month, at the third concert of the Atlanta Concert Association. A notice of this was given in our last issue. "L. D.," in a long critique in the *Constitution*, said of Madame Saville:

When Mme. Frances Saville appeared on the stage a murmur of surprise and admiration passed through the audience as they beheld in her more than the enthusiastic press comment conceded to her beauty. She was elegantly gowned and her handsome head was set on a throat so beautifully formed that the very perfection of its lines and curves seemed symbolic of the perfection of tone that issued from it. This remarkably beautiful throat and the dimpled, smiling face above it, in which perfect ease of expression accompanied the most difficult and delicately executed passages, were eagerly watched through every opera glass in the house and defied all scrutiny.

In Madame Saville's first number—"Mignon" Polonaise, by Thomas—which was treated with a delicacy and ease that were exquisite, a series of difficult passages received their climax in a remarkable crescendo in the midst of a trill that quickened the interest of an already pleased audience. The Schumann and Brahms selections were especially feelingly presented, and Madame Saville's entire beautiful program was brought to a fitting close in a worthy interpretation of Massenet's "Ouvre les Yeux Bleus."

"The Messiah" in Philadelphia.

The recent presentation of "The Messiah" in Philadelphia, under Frederick Maxson, was in every way a success. It was the fourth consecutive annual service of "The Messiah." Madame Suelke, the soprano, who had been specially engaged with other soloists, was suffering with a severe cold, and her place was taken by Miss Jeannette Fernandez, the soprano soloist of the West Walnut Street Presbyterian Church, who was very effective. The other soloists sustained their parts well. The entire performance was smooth and spirited, and Conductor Maxson received many compliments.



All advertisements from Great Britain intended for THE MUSICAL COURIER should be sent through our London Branch office, 21 Princes street, Cavendish square, Oxford circus, W. Single copies on sale at F. Batson's, 82 Grosvenor street, Bond street, W.

LONDON, December 28, 1888.

ROBERT NEWMAN, the manager of Queen's Hall, who has done so much for music in London by giving a vast number of high class concerts at his own risk, was given a benefit on Wednesday afternoon by the orchestra which he organized some years ago, and in the evening by this body of players, combined with the choir associated with the hall, when several choral works were given. The latter included "The Golden Legend," Mendelssohn's "Hear My Prayer," a Te Deum, by Depret, and an overture, "Prayer and Praise," by J. M. Coward, who conducted.

The Te Deum was so hopelessly bad that there is little use for me to go into detailed criticism. One only wonders why it was performed. This was the first time that Mr. Coward conducted this Queen's Hall Choral Society, and as it was a benefit concert I will give my estimate of his work later.

Plunket Greene and Leonard Borwick gave a recital at St. James' Hall, when a good sized audience gathered to hear two artist whose positions are recognized in London. It is difficult to see why this should be, as there is little distinction to the work of either. Mr. Greene's voice and affected style take away from his otherwise acceptable singing, while the perfunctory work of Leonard Borwick stamps him as the conventional in everything he does, whether it be to walk on the platform, play the piano or acknowledge the applause of the indiscriminating. He has talent, and if he could become unconscious of his every movement and swing out into the realm of true artistic life he might be heard from. My readers may picture after reading above how he would play Schumann's Sonata in F sharp minor, op. 11, or Brahms' Rhapsody in B minor, No. 2. Plunket Greene sang the same old songs, and, of course, introduced some old Irish melodies.

Mme. Marie Brema gave a so-called Lieder Abend for the program at the Schulz-Curtius' Concert Club meeting on Wednesday. Schumann's cycle, "Frauenliebe und Leben," was the principal item.

Mrs. Halkett's recital at Steinway Hall on Monday evening was well attended. She displayed some talent, but still

impresses one as being little more than an amateur. Her work lacks finish and character, and it will take considerably more intelligent study before she will take the position to which she evidently aspires. Louis Arens, a Russian tenor, sang some songs by Tchaikowsky and three folk-songs in a manner showing natural resources, both as an interpretative artist and vocalist. His work, however, is rough, and nothing short of self-criticism will really do him the good he needs.

Victor Thrane's Game of Chess.

If Impresario Victor Thrane is not already an expert chess player, he will certainly deserve to be ranked as such by the end of the present season. His chessboard, which is mammoth in size, extends from the Atlantic Ocean to the Pacific, from Canada to the Gulf.

His chessmen are musicians. It is always his turn to play, and instead of having the responsibility of moving but one man at a time he has to keep them all moving at once. What that obligation means, and what his capacity, which enables Mr. Thrane to accomplish what he does, may be better understood when it is known that besides his five big foreign artists this season, he is moving about on his chessboard over twenty Americans, a string quartet, a vocal quartet and two orchestras.

As an example of the manner in which Mr. Thrane's artists are placed, simultaneously, over large territory, it may be stated that last week Friday and Saturday Petsch-nikoff, the Russian violinist, was in Baltimore at the Peabody Institute concerts as soloist; Ruegger, the Swiss 'cellist, was in Chicago with the Thomas Orchestra; Ham-bourg, the Slav pianist, played with Victor Herbert's Orchestra at Pittsburg, and Leonora Jackson made her American debut with the New York Philharmonic Society—and this is but one instance of what is happening all the time.

Vocal Technic.

S. C. Bennett has recently issued a very interesting circular calling attention (by a series of questions) to the many difficulties which vocalists have to encounter and showing that all these defects can be overcome by the application of principles consistent with natural law, or in other words, vocalizing which does not antagonize nature. Mr. Bennett further states that, allowing the singer to be in a normal condition, mentally and physically, there is no excuse for an experienced vocalist to sing with a false intonation, either sharp or flat, the cause being the same with the singer as with a violinist. Whether it be in grand opera or vaudeville, whether it be with accompaniment or without, the fact remains that faulty technic is the direct cause of all imperfections in tone production, also that a careful training of the ear is quite as essential to correct intonation as are the muscular movements which produce the tone.

A remarkable feature of the vocalizing of Mr. Bennett's pupils is shown in the exceptional purity and sympathetic quality of tone which is the result of careful attention to the details of vocal technic.

Henschel's "Servian Romances."

This composition of Georg Henschel, which has been frequently sung in this country during the present season, is erroneously advertised as "themes from Servian folk songs." Nothing in the Henschel "Romances" is Servian except the words. The music of the entire work is original with Georg Henschel.

Has Gone South.

Hans Kronold, the violoncellist, has gone South on a short concert tour. He has engaged to appear in the principal cities of North and South Carolina and Tennessee. He will return to New York the last week in January.

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Music in 1899.

IN the last number of THE MUSICAL COURIER a record of the chief musical events of the past year, as far as regards the United States, was given. As usual, a review of the music of the past year in Europe appears in the *Leipsic Signale*, which is now given in a condensed form.

The last year of the old century produced no surprises, no event of world-wide importance, but its brave struggles for progress formed a worthy close for the century. Especially noteworthy is the fact that the composers were not idle.

Opera.—In the domain of opera German composers were strongly represented. In addition to Siegfried Wagner's debut in "Der Bärenhäuter" on January 22, notice must be taken of Carl Goldmark's two act work, "The Prisoner of War," Vienna; "The Sunken Bell," by Heinrich Zöllner, Berlin; "Nubia," by Georg Henschel, Dresden; "Horand und Hilde," by Victor Gluth, Munich; "Der Fremdling," by H. Vogel, Munich; "Morgiane," by Max Brauer, Karlsruhe; "Hermann und Dorothea," by J. Ulrich, Berlin; "Der Richter von Zalamea," by Georg Jarne, Breslau; "The Rose of Thessow," by Franz Goetze, Dantsic; "Grüne Ostern," Hugo Kobler, Brunn; "Sofie von Brabant," by Ferdinand Hummel; "Der Fremdling," by Julius Schwab, Nuremberg; "Der Herr der Hahn," a Transylvanian folk opera, by Hermann Kirchner, Mediasch. Two works bore the title of "The Beggar of the Pont des Arts," one by Carl von Kaskel, Cassel, the other by Carl Ohnesorg, Lubeck. Finally in Berlin was given the premiere of the posthumous opera "Regina," by Lortzing, composed in 1848, revised by Richard Klienmichel.

Comic Opera.—Bojumul Zepler's "Le Vicomte de Létorières," Hamburg; "Die vierzehn Nothhelfer," by Max Loewenhard, Berlin; "The Hussar," by Ignaz Brull, Berlin; "Der Glücksritter," by Eugen Volborth, Weimar; "Betrogene Betrüger," by Paul Umlauf, Cassel; "Der Pfeifertag," by Max Schillings, Schwerin, were given for the first time in the cities named. Of the numerous one act works may be mentioned "Die Schelm von Bergen," by Eduard Behn, Dresden; "Mandanka," by Gustav Lazarus, Elberfeld; "San Lin," by Victor Hollander, "Das Neujahrst," by the same, Breslau; "Das Glück," by Prochazka, Prague; "Erlost," Max von Oberleithner, Dusseldorf; "Frau Holle," Georg Kunoth, Bremen; "Im Walde," by Albert Cahen, Elberfeld; "Sundige Liebe," by Franz Soucoup, Brunn.

Italian Operas.—Of these the *Signale* makes the following selection: "Iris," by Mascagni, which after the first performance at Rome penetrated to Frankfurt. There was nothing from Puccini or Leoncavallo; the former is at work on his "La Tosca" and the latter with "Roland of Berlin." Besides "Iris" must be named "La Falena," by Smareglia, Turin; "Il trillo del Diavolo," by Falchi, Rome; "La Fornarina," by Collena, Rome; "Luigi Rolla," by Scognamiglia, Naples; "Violante," Alberti, Turin; "L'Onorevole," by Mergano, Naples; "La Colonia libera," Florida, Rome; "Paier," by Guglielmi, Rome; "La Nave," by Banbranchi, Modena; "Nilde," by Capuano, Foggia. The Italian composer De Lara's "Messalina" was given at Monte Carlo and London, and Berutti's "Yupanki" at Buenos Ayres.

French Opera.—The Grand Opéra House—nothing new. The newly established Théâtre Lyrique de la Renaissance produced "Le Duc de Ferrare," by George Marty, a grand opera, and two slighter works, "Daphnis et Chloe," by Henri Maréchal, and "Eros," by Le Rey. The Opéra Comique, in addition to Massenet's "Cendrillon," produced "Much Ado About Nothing," by Puget; "L'Angelus," by Casimir Baille, and "La Sœur de Joerisse," by Banes. "Cendrillon" was produced as a novelty also in Brussels. In Berlin was given the premiere of Chabrier's first act of his unfinished opera

"Briseis," and "Mudarra," by Le Borne, while Elberfeld produced Henri Hirschmann's "Lovelace." Coquard's "Le Fille de Sabel" found a place in the composer's native land, at Rouen.

England.—In England it is chiefly light, comic opera that faced the footlights. Such were Sullivan's "The Rose of Persia," Sidney Jones' "San Toy," "The Prentice Pillar," by R. Somerville (Edinburgh); "The Maid of Glendalough," by Wallworth; "Lorraine," by Clerici; "The Lucky Star," by Corpi; "Floroda," by Leslie Stuart and Paul Dunbar, and Marion Cook's "The Cannibal King."

Spain produced numerous zarzuelas, but nothing of more importance. Portugal gave "Serrana," by Alfredo Keil (Lisbon), and Brazil "Soldunes," by Miquez (Rio de Janeiro). Denmark was represented by "Dyveke," by Johann Berthold, and Sweden by "The Treasure of Waldemar," by Hallen, and by "The Feast of Solhang," by Stenhammer, which, however, was first produced in Stuttgart. Russia also gave the world two novelties, "The Saracen," by Cesar Cui, and "The Bride of the Czar," by Rimsky Korsakow, and a Finnish opera, "Pohjan Neiti," by A. Merikanto. Hungary follows with "Roland," by Count Zichy (Buda-Pesth) and "Ninon," by Eugen Stojunorics (Arad). Bohemia rejoiced in "Eva," by Joseph Forster (Prague). The music drama "Ion," by the Belgian Servais, found a welcome at Karlsruhe, and two Flemish operas, "Godfrey of Bouillon," by Paul d'Acosta, and "De Witte Kaproenen," by Noels, appeared at Antwerp and Ghent respectively.

Concert Works.—Passing over revivals of works of various dates, ballets and the like, we come to compositions for concert performance, of which a respectable quantity was produced. In pure symphony may be named one in C minor (No. 3) by Prince Henry XXIV. of Reuss (Hamburg), one in C minor by Glasunoff (St. Petersburg), one in F minor by Walter Rabl (Dresden), one in G minor by Kalinnikoff (Berlin), in E minor, with organ, by Ch. Widor (Barmen), "Northern Symphony," by Ad. Haag (Copenhagen), and the prize works by Zemlevsky and Rob Gound (Vienna). In symphonic poems we have Dvorák's "Heldenlied" and "Mittagsheze," R. Strauss' "Heldenleben" (Frankfurt) conducted by the composer; "Das Leben ein Traum," by Fried. Klose (Karlsruhe), "Feier in Tempel Jupiters," by Tinel (Dresden), "Francesca da Rimini" by Pierre Maurice (Geneva). Four novelties were in overture form. A comic overture by Carl Kleeman (Berlin), romantic overture by L. Thuille (Wurzburg), Hungarian overture by Josef Block (Buda-Pesth), and one entitled "The Rat Catcher of Hamelin," by B. Kohler (Darmstadt). Symphonic variations on the choral "Wer Nur den Lieben Gott Lässt Walten," by George Schumann (Bremen); "Symphonic Dances," by Ed. Grieg; "Episodes Chevaleresques," by Chris Sinding, a suite by Tanejeff (Dresden), two pieces by Alex. Ritter, "Chalreitag" and "Frohleichnam," belong to the orchestral novelties. For piano there is a concerto in E minor by Ernst von Dohnanyi, and a concerto, D major, for violin by Klenghardt.

In chamber music may be mentioned two string sextets, one in D minor by Prince Henry XXIV. (Berlin), and one in F minor by Koesler (Vienna), a string quintet, E minor, and string trio, G minor, by W. Berger; string quartets by J. B. Forster, A. Schönberg, J. Klengel, &c., and piano quartets by Bern. Scholz and Rob Kahn.

Choral Works.—Max Bruch's secular oratorio "Gustav Adolf" made rapid progress through the German concert halls, as did the oratorio "The Destruction of Jerusalem," by Klughardt (Dessau). Tinel's music drama "Godoleva" had its first American performance at Milwaukee and its first German at Krefeld. A "Passion" oratorio of Felix von Wozsch (Frankfurt) and "The Suffering of the Lord," by Carl Kunze (Berlin); "The Conversion of Augustine," by

Gustav Noenig (Stolp) may be added. The much praised oratorios of Don L. Perosi had little success in Germany. Vienna, Dresden, Berlin, &c., produced his "Resurrection of Lazarus," and Vienna, Paris and London his "Resurrection of Christ." But his last work, "The Birth of the Redeemer," given first at Como, had a triumph in Italy. Two other abbés have composed oratorios—G. Sallustio "Christ at Gethsemane" and F. Ferrais "Il Crocifisso dei Bianchi." In Paris Theodore Dubois had performed at Rheims an "Ode to France," to which the Pope furnished the Latin text. England performed a new oratorio, "Hora Novissima," by the American composer Horatio W. Parker (Worcester). Older choral works, "Paradise and the Peri" (Schumann), for the first time at Naples; "Damnation of Faust" (Berlioz), first time at Stuttgart; Gouvy's "Iphigenia in Tauris" (Wiesbaden); Lorenz's "Maid of Orleans" (Altenberg), and Hofmann's "Prometheus" (Erfurt). On the principle of better late than never the good folks of Aix-la-Chapelle heard Bach's B minor mass.

Conductors.—The changes in directors of concert and singing societies were few. Carl Panzer goes from Leipsic to the Philharmonic concerts in Bremen, Traugott Ochs from Guben to Brunn. Mieczepart Soltz becomes director of the Galician Music Society at Lemberg and Heinrich Melcer at Lodz. Otto Reibold succeeds Zerbe at Dusseldorf, and Dr. Georg Dohrn and Sieg. Hansegger are appointed second directors of the Kaim Orchestra, Munich. Fred Cowen becomes conductor of the London Philharmonic Society, H. Pruffer is promoted to be first conductor at the Royal Cathedral, Berlin; Wilhelm Bohmer to be director of the Church Choir, Hamburg, and Zerlett to the Hanoverian Male Singing Society. The chief changes in theatre directorship are Joseph Schalk in succession to Sucher, Albert Gorter to Panzer at Leipsic, while Alfred Lorenz succeeds Gorter at Karlsruhe. Mannheim engaged Wilhelm Kahler from Rostock; Breslau Alfred Herz from Elberfeld, and Elberfeld Franz Mikorey from Ratisbon. Finally the retirement of Rappoldi from the Court Orchestra at Dresden led to the appointment of Max Lewinger from Leipsic.

Under the heading of "Reproductive Art" the *Signale* gives a list of the expensive singers and instrumentalists who have fled to the "much praised land of dollars" and the less expensive talents who remain in the land of beer and sauerkraut. "As some compensation," it writes, "we have received from America the admirable singer Lillian Blauvelt." It mentions also with commendation Miss Maud Powell and Miss Leonora Jackson, and the cello playing of Elsa Ruegger.

Harpists in Demand.

Mrs. Clara Murray, the well-known harpist, is very enthusiastic over the ever-increasing popularity of the harp. Not only has she had great success this winter in concert work, having played in Cincinnati, Memphis, Omaha, St. Paul and other cities, but several of her pupils have also held excellent positions this season.

Among them Walfried Singer has just returned from a successful tour with the Chicago Symphony Orchestra, Mr. Rosenbecker, director. Owing to the illness of Edmund Schuecker, harpist of the Chicago Orchestra, under Theodore Thomas, Mr. Singer has been engaged to substitute for him. Miss Wilhelmina Lowe is harpist for the St. Louis Symphony Orchestra, Miss Atwood is with the Boston Ladies' Symphony Orchestra, and Miss Alice Genevieve Smith is soloist with a company under the management of a prominent bureau. All the above harpists own Lyon & Healy harps.

FOR SALE.—Violin by A. and H. Amati, Cremona, 1624, well preserved, most excellent tone; \$400 if sold at once. Dr. Blackman, Bridgeport, Conn.

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Andreas Dippel.

ANDREAS DIPPEL, the leading tenor of the Metropolitan Opera Company, whose picture adorns the cover of this issue, is not a stranger in New York. A few years ago, when he was a member of the German Opera Company, he delighted New York audiences. After a very few appearances he became an acknowledged favorite, and the music critics bestowed upon him many handsome compliments. The purity of his voice, his passionate delivery, his finesse, his unexceptionable method were highly praised.

After his successful engagement in the United States Mr. Dippel went to Vienna, where he sang with the leading opera company. He afterward visited most of the European capitals, and never failed to win his audiences. His successes were so brilliant that Maurice Grau engaged him for London and New York last season. He was one of the most admired tenors in Grau's company, and was re-engaged for this season.

Mr. Dippel is not only a brilliant exponent of Wagnerian roles, but is also equally effective in the Italian repertory. His Manrico in "Trovatore," which he sang a few weeks ago, created a veritable sensation.

The following notices show how Mr. Dippel is esteemed abroad and here:

FROM THE LONDON NEWSPAPERS.

Mr. Dippel created a very favorable impression. He has power, sweetness, and a most intelligent judgment, and he is always true to his music. His is one of those rare voices that at once appeal to the most intimate feelings.—Times.

Mr. Dippel is a genuine and great success, and we have no doubt that before long much will be heard of this fine singer.—Daily Telegraph.

Of the tenors who have appeared this season at Covent Garden Mr. Dippel seems to us easily to take the first place.—Daily Chronicle.

Mr. Dippel has a resonant tenor voice of excellent timbre, good compass and brilliant training. He is an acquisition, and there will be eagerness to hear him again.—Daily News.

Mr. Dippel stands among the newcomers of this year in a unique position; he has shown himself to be an artist of rare promise.—Daily Standard.

Mr. Dippel quickly produced an excellent impression on the audience, and his debut must be pronounced decidedly successful.—The Globe.

The Covent Garden management has evidently been looking around anxiously for a new Wagnerian tenor, and they have luckily found in Mr. Dippel, who played Lohengrin, an artist of unusual merit.—The Star.

Mr. Dippel is a very refined and sympathetic singer. His voice is excellent in quality and his enunciation is perfect.—Morning Post.

Mr. Dippel won the admiration of all beholders by the unequivocal excellence of his performance. His voice is exceedingly pleasant in quality; he uses it with much skill, and his intonation is singularly perfect.—Daily Mail.

We have no hesitation in saying that among all the various tenors who during the past few years have come to this country with great expectations and with all the rumors of greatness attending their footsteps, Mr. Dippel is beyond all question the greatest.—Pall Mall Gazette.

FROM THE NEW YORK NEWSPAPERS.

Mr. Dippel was hailed as the true "Jung-Siegfried," and before he had opened his mouth even the critical observer took off his hat and bowed low to the new incarnation of Wagner's fancy. Here was a being which suggested the child-nature of the part as no other Siegfried had ever suggested it before.—Herald.

How refreshing was Dippel's truthness of intonation; how splendidly elastic and heroic his bearing! Verily, singers who can sing Wagner's music are no longer the rare birds they used to be.—Tribune.

Mr. Dippel proved himself such an admirable Siegfried that Maurice Grau is to be congratulated in possessing such a capable Wagnerian tenor.—Sun.

Mr. Dippel's very intelligent and interesting performance was brilliantly effective. He threw himself into his work with splendid

abandon and aroused the enthusiasm of the audience. He was called out many times.—Times.

Dippel's Siegfried was ideal in everything. He sang charmingly and in tune. He had the adolescent's manner—free, unrestrained, impulsive, unconscious, naïve—Mr. Dippel as Lohengrin was an ideal Knight of the Grail. His voice seemed specially suited to the part, and won with the audience.—World.

Mr. Dippel is as good a Siegfried as heart could desire, for he sings the music with invariable ease, tonal accuracy and artistic charm.—Journal.

Mr. Dippel was decidedly the star of the evening. His first effort, as he alighted from the swan boat, was one of the richest, mellowest pieces of vocalization heard for a long time.

Since Jean de Reszké first came forth in the role of Siegfried, since Lilli Lehmann gave us Brünnhilde, we have had no such realization of the spirit of German opera as was declared last night by Dippel's Siegfried.

Dippel's Siegfried blends the picturesqueness of Alvary with the fire of Ernst Kraus and the art of Jean de Reszké.—Press.

Mr. Dippel once more surprised everybody by the excellence of his singing and impersonation. We may make up our minds to accept Mr. Dippel as a first-class tenor. He makes it impossible to do anything else.—Evening Post.

Mr. Dippel's performance was a splendid one. In action he was at all times graceful and full of life, and he sang with superb voice and expression.—Evening Telegram.

Mr. Dippel's Siegfried exhibited this excellent artist at his best. * * * His conception of the part of Lohengrin is singularly gracious and his personation was virile and interesting.—Mail and Express.

It was in Dippel's interpretation that the Siegfried rose above the usual and took its place among the triumphs of this triumphant season. As we said after the former performances of this drama, Dippel's Siegfried is one of the most charming personations imaginable.—Commercial Advertiser.

Andreas Dippel, the Viennese tenor, was an emphatic success.—Harper's Weekly.

FROM THE BOSTON NEWSPAPERS.

Mr. Dippel was a thoroughly effective Lohengrin. He has an admirable stage presence, a clear, resonant and tuneful voice which he uses with knowledge and skill. He sings in a frank and manly style that at once seizes upon the attention and holds it firmly, and he acts with ability and intelligence. Many more renowned tenors have been seen and heard here in the part, but none that has done it broader and more effective justice, in either song or action. He is decidedly a valuable addition to Mr. Grau's company.—Daily Advertiser.

Dippel's singing was very smooth and free from that vice of shouting which too often appears in German opera as we have it in Boston. His Lohengrin was a success.—Globe.

Dippel's voice is strong and resonant. His work was received with much favor and he was granted general applause.—Journal.

As a singer Mr. Dippel stands easily in the front rank of German tenors; in fact, I have never heard the part sung as well by a German.—Evening Transcript.

Mr. Dippel did extremely well as Lohengrin. His singing of the address to the Swan and of the great legend in the third act was particularly fine.—Herald.

CHICAGO.

Once more Mr. Dippel surprised everyone with the artistic vigor and dramatic power of its singing in the role of the hero, Rhadames.—Chronicle.

The impression Mr. Dippel created was a very good one, and he is a Wagnerian interpreter worthy the name.—The Daily Inter-Ocean.

Dippel astonished his most sanguine admirers by the purity of his tone and the fervor of his acting. There can be no doubt that for dramatic characters he is an artist to be depended upon.—Times-Herald.

Andreas Dippel was the Lohengrin, and it is heaping praise upon him to say that he pleased everyone when you think that he follows De Reszké, Alvary and others as illustrious.—Evening Post.

PETSCHNIKOFF.

ALEXANDRE PETSCHNIKOFF, the famous Russian violinist, the subject of an artistic supplement with this issue, came to America in November, 1899. In the eight weeks which have passed since his arrival he has met with a series of ovations and has followed triumph with triumph in no less than thirteen cities, in which he has made twenty-two appearances.

With the New York Philharmonic Society he created a profound sensation in his initial performance before an American audience, with two of the most difficult compositions known in violin literature, and his other orchestral engagements have been with the Kaltenborn Orchestra, the symphony orchestras at St. Louis, Pittsburgh, Cincinnati and Chicago, and to-morrow he plays with the Baltimore Symphony Orchestra at the nation's capital, Washington, D. C. He has given recitals in Farmington, Philadelphia, Detroit and St. Paul. He has played at the concerts of the Chromatic Club at Troy, N. Y., the Standard Club at Chicago, the Choral Society at Reading, Pa., and the Peabody Institute at Baltimore, Md.

With each and every appearance he has met with tremendous enthusiasm from the public, and he has been accorded unqualified praise from the most authoritative critics. In a word Petschnikoff has repeated in America the brilliant record he has made in nearly every musical centre in Europe, and has established himself as a technician whose capacity apparently knows no limitations, as a scholarly artist of the very highest rank, as a musician whose temperament has breadth, depth, warmth and sincerity, yet whose judgment and delicacy hold his emotions ever well within the bounds of refinement and graceful utterance.

He has been called, and with merited justice, the "Poet of the Violin." He is. He can do what he wills with it, and he wills to do as much and more in many ways than any other violinist who has ever crossed the ocean. The inlay which appears with this issue, handsome as it is, but faintly conveys the marvelous power, strength and beauty of this great Russian's genius. Of that nothing but an actual hearing of his bow's sweep across the strings can or does give adequate expression.

Eugene A. Bernstein's Pupils.

The pupils of Eugene A. Bernstein, assisted by Theodore Drury, tenor, and Master Arthur Bernstein, violoncellist, gave an interesting concert recently in the Educational Alliance Hall. This varied program pleased the large audience present:

Sonata No. 1, C major.....Mozart-Grieg
(Two pianos.)
Miss Victoria Boshco, Miss Sarah Sokolsky.
Chant Polonoise.....Chopin-Liszt
Miss Dora Friedsel.
Andante and Rondo.....Rosenhain
Miss Sarah Sokolsky.
Stances.....Flegier
Theodore Drury.
Concerto in E flat major (first part).....Field
Miss Ida Tuschnett.
Concerto in D minor (first part).....Mozart
Miss Dora Friedsel.
Concertstück.....Goltermann
Master Arthur Bernstein.
Concerto in C major (first part).....Beethoven
Miss Sarah Sokolsky.
Concerto in C major, (first part).....Weber
Miss Victoria Boshco.
Aria from Aida.....Verdi
Theodore Drury.
Suite, Peer Gynt (eight hands).....Grieg
Miss Victoria Boshco, Miss Dora Friedsel, Miss Ida Tuschnett, Miss Sarah Sokolsky.

The Milles. Yersin gave a lecture in Berkeley Lyceum on Tuesday afternoon, the 9th inst.

1899**INSTRUMENTALISTS:****PETSCHNIKOFF, VIOLIN.****JACKSON, VIOLIN.****HAMBOURG, PIANO.****JONAS, PIANO.****RUEGGER, 'CELLO.****GAERTNER, 'CELLO.****AIMÉ LACHAUME, PIANO.****FELIX FOX, PIANO.****MARGUERITE STILWELL, PIANO.****VON STERNBERG, PIANO.****NEW YORK STRING QUARTET.****ARTISTS****Exclusive Direction****OF****VICTOR THRANE,****33 Union Sq. West,
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STEINERT HALL, BOSTON, January 7, 1900.

ANOTHER good concert was that of the Boston Symphony this week, in which Alwin Schroeder was the soloist. The program was nothing if not modern, presenting:

Tragic Overture, op. 81.....Brahms
Concerto for 'cello, op. 104.....Dvorák
A Siegfried Idyll.....Wagner
Symphony, F minor, op. 12.....Strauss

The Brahms Overture, a splendid and noble piece of work, was admirably presented; the nuances seemed the very acme of art, and the strong contrasts of color were most skillfully set forth by Gericke and his faultless organization. The Strauss Symphony certainly showed more form than most of the compositions we get from this font of modernity. There is much brilliancy in the work, and the Scherzo leaves it possible to say that there is much grace also. The andante cantabile was beautiful, and altogether the Symphony held the interest throughout.

The Dvorák Concerto was admirably played by Schroeder, but, with the exception of bits here and there, lacked the elements of a great work and hardly worth more than the one hearing. Schroeder was received with storms of applause, and the orchestral accompaniment left nothing to be desired.

At the next concert Ludwig Breitner, the great Parisian pedagogue, will be the soloist. Breitner is a pupil of Rubinstein and Liszt, and was one of the foremost teachers of Paris. His arrival in America is of no small importance to matters musical, and it is to be hoped that he will be accorded the position that he deserves.

The friends of Hiram G. Tucker must have been highly elated over the success of his "Messiah" presentation at the People's Temple on January 1, for he handled the choruses and orchestra most skillfully, and by his efforts succeeded in arousing such interest that the house was filled to its utmost capacity. The cast and patrons were given in this column last week. All of the soloists acquitted themselves well.

Miss Gertrude Miller sang the soprano with a fine understanding and a beautiful quality of voice. Mrs. Drake is a young singer; in so far as this was her first appearance it was creditable, but why did not Miss Miller sing "I Know That My Redeemer Liveth," for, with all due respect to Mrs. Drake and her satisfactory work, it would

have seemed proper that Miss Miller had sung this number.

Mrs. Louise Bruce Brooks was thoroughly at home in the contralto, and her voice, too, is of fine quality and well trained, as these three ladies are pupils of Madame Franklin-Salisbury. Miss Carter, who assumed some of the contralto work, came in for her share of appreciation and applause. J. Melville Horner, the baritone, discharged his work with much credit to himself, as he has a good, round voice, a fine delivery and puts much thought and care into his work; in fact, Mr. Horner seems perfectly at home in the oratorio field.

Wirt B. Phillips was also very good in the bass soli, and the unquestionable success of the presentation must have been a satisfaction to all parties concerned.

Some of the oratorios are to be given by B. J. Lang at King's Chapel, beginning with "The Messiah" to-night.

On Thursday night, at Faelten Hall, Miss F. Marion Ralston, of St. Louis, gave a piano recital. Miss Ralston is a pupil of Carl Faelten, both of the past and at present, and, being a semi-professional, would come in for more serious notice than merely a passing one.

While she cannot be regarded and probably does not pose as a finished artist, she has qualities and charms which might be envied by many who have grown gray in the concert field without them, and they are among the essentials of piano playing.

She has a beautiful touch, a tone of musical quality, a fine legato, much delicacy and very much poetry and musical sense. Her phrasing is for the greater part intelligent and she sets forth her work clearly.

She lacks on the rhythmic side, and that which made her Chopin and a couple of selections of Lacombe's delightful marred the Appassionata Sonata of Beethoven, because it was made delicate and of the fantasia nature, instead of big and broad and noble. Miss Ralston, indeed, is not the first one who has done this; it has been done often and recently, and were Miss Ralston less serious, a passing compliment might have dismissed this, but in the belief that she is sincere, and I have such admiration for so much of her work, it is preferable to me to say what I believe, and that is, that she must grow into the height of Beethoven, subdue the sentimental, the erratic, watch her rhythm and study Beethoven history.

Mr. Faelten may take pleasure in adding Miss Ralston to the large number of successful pupils that he has throughout the United States.

Marion Franklyn Keller, a charming singer of St. Paul, Minn., is expected in Boston in a couple of weeks. Miss Keller comes to pursue certain lines of study with some of Boston's most eminent teachers, and will possibly be heard in concert also.

Miss Minnie Topping has gone to New York to look into that field for the purpose of locating. Miss Topping is a delightful pianist, and a young woman calculated to be of benefit to a musical community, having studied under such teachers as H. M. Field, Martin Krause, Carreño and De Pachmann.

Truthfully stated, Miss Topping leaves Boston reluct-

antly, yet she is forced to do so, because of the lack of a musical agency whereby her business would be attended to and she might enjoy life in Boston and still reach the outer world professionally.

C. M. Podgorski, from Smith College, Northampton, has been in the city during Paderewski's sojourn here, and participated in the numerous dinners that were extended him.

The sudden death of Lyman W. Wheeler, at Columbus, Ohio, was a great shock to a very large circle of friends in this city, where he has lived his life and where he was brought for burial. He was born in Lynn April 7, 1835. In 1862 he went abroad for musical study, and spent three years in Italy, France and England. He has been a leading tenor soloist and teacher since 1865, and was identified with the Handel and Haydn Society and the Emmanuel Church, Newbury street. Until 1897 Mr. Wheeler taught at the New England Conservatory of Music, when he was forced to leave Boston owing to the ill health of his wife, having gone to Dallas, Tex., and from there to Columbus, Ohio, where he was teaching at the time of his death. The funeral services were held at the Mount Auburn Chapel.

Mr. Wheeler was a member of the faculty of the New England Conservatory of Music, also of the examining board, and was one of Anna Louise Carey's teachers.

Miss Alice Hutchinson will give a song recital January 15 at the Dorchester Woman's Club house, in which she will be assisted by the Gade Trio.

At the last meeting of the Thursday Morning Musical Club vocal numbers were given by Messrs. Matthews, Hubbard; Misses Foss, Sawyer, Cole and Dietrick. Misses Frothingham and Schoff were at the piano. Miss Trowbridge gave some violin numbers, and the club had the valuable assistance of Clayton Johns and Jacques Hoffman.

The next concert of the Cecilia Society, B. J. Lang, conductor, will include "God's Time Is the Best," Bash; "Hunting Song," Benedict; "My Love's Like a Red, Red Rose," Garret, and Augusta Holmès' "Vision de la Reine." This last named number was given for the first time in this country May 16 of last year by the pupils of Mrs. Etta Edwards, who got it from Holmès herself. It was given an admirable presentation then and created a widespread interest, which resulted in this repetition by the Cecilians.

On Sunday night Frank E. Morse, who is among the very best vocal teachers in this city, will give the vesper service at Maverick Church, East Boston, at which time Gaul's "Holy City" will be given by the pupils of his class. The soloists will be Miss Lulu Drake, Miss Ada L. Wells, sopranos; Miss Victoria Johnson, contralto; Stanley Fisher, tenor; James Antrobus, baritone, and the accompanist will be Mrs. Isadora Smith Bussing. The chorus will consist of twenty-five voices, and in so far as

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they are all under Mr. Morse's admirable training the work will certainly be well done.

Everett E. Truette has issued invitations to an organ recital at his studio, to be given by his pupils Thursday afternoons of January 11 and 18. Those who give the first recital are Mrs. W. F. Shaw, Miss Georgia B. Easton, Miss Laura Henry, Mrs. Alfa I. Small and C. E. Naylor. The second will be given by Miss Carrie Eaton, Miss Clara Bigelow, Miss Margaret Gorham, Fred. G. Moore and H. S. Marsh.

On Thursday evening Barnby's "Rebekah" was given at the Congregational Church, of Waltham, Mass., by a chorus of thirty voices from the Eliot Congregational Church, of Newton, under Everett Truette, organist and director. The assisting soloists were Miss Gertrude Cochrane, Lewis Canterbury and U. S. Kerr. Accompaniments were played by L. Estella Burnham and Fred T. Bearce.

Miss Gertrude Walker seems to be having her share of work this season. Among other engagements she has been singing with great success with the Boston Favorites, of which she is a member, and has appeared in Pittsfield, N. H.; Ayer, Concord, Littleton, Berkeley Temple, Boston, Canton, Hyde Park and Norwood.

The Boston Women's Symphony Orchestral Society, Arthur W. Thayer conductor, will make its first appearance of the season before the Newton Club January 17, presenting a charming program. The assisting soloist will be Miss Louise E. Trowbridge, pianist, and Miss Adah Campbell Hussey, contralto. The first Boston appearance of this society will occur January 23 at Association Hall. The B. W. S. O. S. (who will please pardon me for dropping into initials) will be assisted on this occasion by Miss Hussey. One of the novelties will be the first presentation in Boston of a set of characteristic national dances by Tchaikowsky. The society is working sincerely and earnestly and deserves all the encouragement possible.

Jeannette Durno, the talented Chicago pianist, will give a piano recital on Wednesday night at Chickering Hall. It would be marvelous if she should have a large audience, as there has been no advertisement to speak of.

At the Harvard Musical Association of New York Stephen Townsend, a well-known baritone of Boston, was heard last week in ballads.

The entertainment at the MacDowell Club this week was furnished by Miss Minnie Little, Mr. Hoffman, Mr. Rosetti and Miss Katherine Ricker.

The announcement is made that Sembrich is to be heard in Boston January 20, Saturday afternoon, in a large orchestral concert. While she is always welcome, it would have been much more enjoyable to have had the entire program by this peerless singer. Mollenhauer is to direct the orchestra, and other soloists are to be heard.

The next concert of the Apollo Club will be given January 17.

George Proctor is to be the soloist with the Boston Symphony in Cambridge on Thursday night, and Mme. Helen Hopekirk plays with the Kneisels there on Tuesday night.

T. Handasyd Cabot, cellist, and George A. Copeland, Jr., are to give a concert in Brookline at the home of Mrs. Thatcher Loring.

Hereafter all the entertainments of the Faelten School will be given in Steinert Hall, as the audiences have be-

come so large that it is impossible to accommodate them in Faelten Hall. It is hardly to be wondered at, however, as no means is left undone to interest and educate the patrons of this school.

Mme. Axeline de Berg Lofgren is one of the busy teachers this season. Madame Lofgren is an exponent of the Viardot-Garcia method, and to this noted method attributes her great success in teaching. Miss Ellen S. Cornell, a favorite pupil of this teacher, is now studying with Mme. Anna Lankow in New York, where she is working very hard, but she does not forget her first teacher, and very friendly letters pass between Madame Lankow and Madame Lofgren upon the subject of Miss Cornell's work in the past and present.

From Moscow, Idaho, Madame Lofgren gets still further favorable news from Miss Mabel Hinckley, who is teaching out there and who is meeting with great success.

A young lady in Boston, Miss Gonlet, is a pupil with much to hope for; she has a charming coloratura soprano, and in her tone production the proper training is easily detected. Mme. Lofgren has many Swedish singing clubs under her direction.

EMILIE FRANCES BAUER.

Boston Music Notes.

Boston, January 6, 1900.

THREE of Mme. Gertrude Franklin's pupils took part in "The Messiah," which was given under the direction of H. G. Tucker in the People's Temple on the evening of January 1. They were Miss Gertrude Miller, Mrs. Winnifred Drake and Mrs. Louise Bruce Brooks. The critic of the Boston Journal said in his notice of this performance: "Of the soloists, Miss Miller deserves first mention. Her singing of 'Come Unto Him' was the best solo effort of the evening. Mrs. Brooks sang 'He Shall Feed His Flock' in splendid fashion and with rare quality of tone." The notice in the Boston Herald was as follows: "The principal solo successes of the evening were achieved by Miss Miller and Mrs. Brooks. The former sang with perfect style, marked beauty of voice and of artistic phrasing. Her brilliant rendering of 'Rejoice Greatly!' won for her a stormy tribute of enthusiastic applause. A like recognition attended the singing of 'He Was Despised' by Mrs. Brooks, whose rich and velvety voice was heard with charming results. 'He Shall Feed His Flock,' sung by these two admirable artists, was also greatly applauded. * * * 'I Know That My Redeemer Liveth' was given by Mrs. Drake, who has a voice of beautiful quality, with sincerity and dignity of feeling. She is lacking in experience at present, but with such a voice and so much of musical feeling she should have a brilliant future." This was Mrs. Drake's first appearance in public, and as she has only studied for three months with Madame Franklin, and very little previously with anyone, her singing and success were most remarkable.

Edward Phillips, a singer from Boston, has been engaged as first basso cantante at the Royal Theatre Mercadante, of Naples, Italy, for the coming season. He will make his debut during Christmas week with one of Italy's celebrated dramatic sopranos, Mme. Maris de Macchi, who, after her season closes in Naples, leaves for New York, where she commences a tour of the United States in concert and opera, under the management of Charles Young. Mr. Phillips will sing the leading bass roles in "Norma," "Lucrezia Borgia," "Africaine," "Guarany," "La Favorita" and probably "Semiramide." This young man appeared a few years ago before the musical public of Boston as a pianist, having studied with John Orth. At the same time his voice was being trained by Arthur Hubbard, the well-known vocal teacher, and he sang at a number of concerts. Also he occupied a fine church position when he left for Europe by the advice of his teacher. He is fortunate to be able to make such a favorable debut in grand opera at one of the finest theatres in Italy, the aristocratic theatre of Naples, second only to San Carlo, and where many celebrities have sung.

Among those noticed at Miss Ralston's recital in Faelten Hall, Thursday evening, were John Fisk and Miss Fisk, Miss Harriet Hyatt, Miss Markham and Mrs. Charleton Black, of Cambridge; Miss Olga Frothingham and William Vernon Wolcott, of Boston.

A musicale occurred at the home of Mrs. S. A. Ingham, 198 West Brookline street, on Tuesday evening, when Prof. Henry Howell, founder of the Howell School of Music, Atlanta, Ga., and former pupil of Prof. B. J. Lang, received many friends of his student days ten years ago.

The Mandolin Club of Wellesley College has announced its organization, and commenced its rehearsals in preparation for the annual concert, which is to be given on the evening of February 22. The officers of the club are: Leader, Ella Mason (1900), president, Gordon Walker (1900), secretary, Ethel Gibbs (1901). The members are: First mandolin, Ella Mason (1900), Ethel Bowman (1900), Ethel Gibbs (1901), Carolyn Kampman (1902); second mandolin, Juliette Cook (1902), Marjory Gouinlock (1902), Georgia Silver (1902); guitars, Edna Mason (1900), Alice Dane Knox (1900), Alice Wilcox (1902), Lucia Proctor (1903); mandola, Jessie Lathrop (1903); harp, Gordon Walker (1900); violin, Marie Louise Richards (1904); castanets and tambourine, Alice Dana Knox (1900).

A series of four musicales will be given at the Somerset on Mondays, January 8 and 22, February 5 and 12, at 3 P. M., in aid of the Tyler Street Day Nursery. Swornsbome's Orchestra.

Arthur S. Hyde, of Bath, Me., well known as a fine musician, pianist, organist, composer and director, has again taken up his work in connection with the Maine Music Festival. Last year he conducted the following choruses in their festival work: Portland Festival Chorus, Bangor Festival Chorus, the Lewiston and Auburn Festival Chorus, the Mendelssohn Club, of Bath; Brunswick and Topsham Choral Society, Augusta Chorus, holding in all about 175 rehearsals during the season. The Mendelssohn Club, of Bath, is to be led the remainder of the winter by Messrs. Arthur Hyde and Fred Drake, each being on duty as conductor for two weeks.

Baltimore Welcomes Petschnikoff.

It was Baltimore's turn last week to bow before the art of the great Russian violinist, Alexandre Petschnikoff, and both press and public acknowledged his sovereign right to all claims made for him. The papers spoke as follows of his concert last Friday evening:

The young Russian violinist, Alexandre Petschnikoff, and Aime Lachaume, pianist, were the attractions at the sixth Peabody recital yesterday afternoon. The large hall was crowded to the doors, and people were standing. The audience was exceedingly enthusiastic, and the performers were recalled several times after each number.

It was the first appearance here of the violinist. He demonstrated at the start that he is a splendidly equipped artist. His tone is round, full and smooth; his harmonies are beautiful, and his octave playing is delightful. His intonation was true, and technic and fire were by no means wanting. The young man aroused his hearers to such a degree that, in addition to the cordial applause, "bravos" were heard. He played the concerto, notably the two last movements, with a warmth and earnestness that showed his love for the composition. In the "Chaconne," being unaccompanied, the splendid quality of his tone and his artistic excellence were revealed in an even greater degree. It was played with great breadth and color, and impressed the audience profoundly. The tone of his instrument was remarkably rich and mellow. "The Swan" is a tender melody, and the Bazzini selection gave him some scope for technic.—Baltimore American, January 6, 1900.

The expectations, which were of the highest, were more than fulfilled. Petschnikoff represents the highest development of violin playing, and combines in a strangely balanced manner the cardinal qualities of technic, tone and temperament.

The most sensational feature of his playing consists in his tone, which is the incarnation of all that is sympathetic and eloquent. It is not only extraordinary in these particulars, but also of immense breadth and carrying power.

The Bach "Chaconne," unaccompanied, was the most noteworthy number on the program from a technical standpoint. Harmonics and double stops were present in almost every phase, and the ease with which these difficulties were overcome was astonishing. The other selections showed in a different light, in which, as has been said, suavity of tone and grace in expression were the most significant characteristics.—Baltimore Sun, January 6, 1900.

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A LOCAL assembly of musicians objects to pianos and not orchestras being used to accompany singers at the vaudeville theatres. A protest from the piano makers is now in order.

VICTOR CAPOUL goes to Paris to take the place, he says, of Eugène Bertrand at the Opéra. He sails to-morrow. The *Herald* last Sunday cables that "M. Gailhard, however, announces that he intends to remain at the head until the end of the year, when his tenure of office at the Paris Opéra comes to an end."

SAINT-SAENS has determined to face once more Berlin criticism with his "Samson et Delila." He was hissed there in 1887, but thirteen years make a slight difference—even in the expression of overheated patriotism, and Melba announces that she may sing at Paris during the Exposition. She hopes she will not be hissed for being English. No danger, Nellie!

WHAT women have done during the century, served up in a few paragraphs each, was the subject of a violently intellectual symposium in last Sunday's *Herald*. Martha Morton thinks women are great dramatists because they are good wives and live near the fountain head of emotions—the family. Unfortunately or fortunately that is just the reason there never will be a great female dramatist unless dear old Aphra Behn was one. And she was hardly a domestic woman! At present Miss Morton thinks the American drama is drooping, is withering. Cheer up, Miss Morton, there never was any to wither!

Mrs. Story, well known as Emma Eames, has also something to say about singing during the past century. She principally dwells upon her own gifts, which is natural enough, and observed that "I am never content at merely scratching on the surface of the meaning of the character portrayed, but I like to get behind the inner meaning and pry it out from the foundation. Henry James once said to me, 'There is no fun in being so fundamental about things.'"

We always fancied that Miss Eames' art is one of surfaces of externals.

IN another column is given a review of the music year 1899, condensed from the *Leipzig Signale*. It will be seen that German composers have been especially busy with new operatic works, both of a serious and of a light character, that there has been a revival of activity among the Italian cultivators of the same field, while France has decidedly been left behind. The Grand Opera House, that proudly calls itself the Academy of Music, and enjoys a large subsidy from the state, produced nothing new. It is to be hoped that M. Capoul when he joins the management of "the first house of Europe" will infuse into it some of the enterprise that his sojourn in America ought to have given him. The present Minister of the Fine Arts, in his report to the Chambers respecting his department, complains pathetically of the neglect of French music in Paris, which he attributes to the German invasion by Richard Wagner. The real trouble is that the Grand Opéra managers cater to a public full of fads, and do not regard the promotion of native art. This function is left to the new Théâtre Lyrique, which brings forward works of rising men who have not had any brilliant successes, but who still deserve recognition.

An encouraging feature for lovers of music, absolute music, if you like, is the number of new works, real symphonies, music dramas, &c., produced during the year. Noteworthy, too, is the quantity of new works for choral societies, chiefly in oratorio form.

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BERLIN is to have a special Wagner Theatre under the patronage of the Emperor. Slowly is the Bayreuthian humbug being undermined.

ACCORDING to a *Times* correspondent the condition of music in Washington must be well-nigh desperate. Was ist los mit Major McKinley? Is he too devoted to the Sankey hymn and the amiable cottage organ?

VERDI, like a novel Phoenix, keeps rising from the paragraphs of his obituaries. That he was not as seriously ill as the cables made him last week may be seen in this cable sent to Mancinelli: "Report of severe illness absolutely false. Only a slight cold." This is from Ricordi, the Milan publisher, and first appeared in last Sunday's *Sun*. Hurrah for the grand old man of Italy!

DESPAIRING of ever employing the gentleman to any profitable purpose, the *Herald* last Sunday let loose its imported dramatic critic at the opera. And how bull-like were his critical antics in Grau's china shop! Mr. Scott talked of everything, the dear old "dys," don't you know, of Gurgleini and Jenny Lind, &c.! Then he took a shot at Wagner, found fault with Calvé for overdressing Carmen—as if Emma has not to spend her high salary somehow—and finally with the true British theatrical instinct for baiting anyone, Mr. Scott tries hard not to snigger over a mishap which befell Miss Adams. Great Scott!

THE *Evening Sun* contained the following paragraph in its "Feminine News and Views" last week:

Madame Gadski's experience at the Widener housewarming over in Philadelphia the other day was anything but flattering to that city. Philadelphia prides itself upon being musical, yet there were barely ten persons in the room at 5 o'clock when the prima donna, specially imported from New York for the occasion, began to sing. Not until after 6, when she had finished and was on her way to the nearest railway station to take the train back to New York did the room begin to fill with the hundreds of guests who, though they well knew that Gadski was to sing only between 5 and 6, had been busy eating their suppers downstairs, though they also knew well that supper would be served during the entire four hours of the reception. The trouble was no lack of musical appreciation, but an excess of gastronomic appreciation. It was a case not of loving Gadski less, but their suppers more. The housewarming's time limit, from 5 to 9, cut right into the most sacred hour of the twenty-four to the Philadelphian, his dinner hour. It was imperative that he should, upon arriving at the Wideners, at once repair to the supper room and first of all secure a good square meal. It was a matter of surprise to many of these hungry music lovers that Gadski should not understand this and time her stay accordingly. How they do love to eat over there!

Isn't it just because they love art "over there" that they went to the supper instead of to the concert room?

THE CASE OF BEYSCHLAG.

ADOLF BEYSCHLAG—an excellent name for a pianist—is a piano teacher in Manchester, England. His pupil, Miss Pauline St. Angelo—which might be Engel in German—has had success as a pianist in England, but when the fatal interview was printed after her public hearing the name of Beyschlag did not appear, instead came that familiar phrase, "I went to Leschetizky, in Vienna; he was a revelation." The London *Musical Standard* prints the indignant and natural protest of Mr. Beyschlag and considers the matter editorially.

Now the case of Beyschlag is a common one in America. Like his experience, many young people have carefully laid the foundation of a sound musical education at home; thence to a foreign teacher of renown they rush, and in one, two or three years return great artists, accomplished in the finer craft of music. Their home teachers are by this time fairly forgotten, and Leschetizky, Barth, Epstein, Bundelcund are the names upon which the changes are rung. Is it not unfair, is it not ridiculous? Miss St. Angelo is but one among thousands who have committed this little ingratitude, and her first teacher—he taught her nine years and so well that she played with an orchestra under Sir Charles Hallé—Mr. Beyschlag, has our sympathy. He has many fellow sufferers to keep him company.

COMPOSERS' RIGHTS.

THE Society of German Composers has presented to the Federal Council a lengthy document respecting the author's rights of composers. It commences with a statement of the unsatisfactory condition of composers and suggests means for their relief. In an historical sketch from the time of Bach downward, it describes the disproportion between artistic productions and business developments. Of the great material gains which German music can boast of, almost nothing comes to the creators in the course of three centuries; indeed, only three composers have been able to live by their work. Those who are more or less directly connected with music and who can live by their exertions have enormously increased in numbers, and, taking in executive virtuosi, orchestral performers, conductors, teachers, agents, concert managers, publishers, &c., now amount to at least 150,000.

The chief evil is the business preponderance of the publishers who, by issuing works now out of copyright or soon to be so, compete with crushing effect with the chances of living composers. The system of protection as embodied in the German copyright laws can only be justified by the interests of the community, while in the present condition of affairs, what with rings and syndicates and the unsound system of discounts, only a few business houses gain any advantage, while there is no competition to reduce the price to the public. The society therefore proposes a nationalization of works out of copyright, as has been proposed in Belgium. A less radical proposition would be to put a light tax on free works, as is done in Italy. The society argues that the growth of musical taste is not to be attributed to cheap popular editions, but to the growth of musical societies, institutions and the like, the number of which have increased tenfold in the last half century, *e. g.*, to 435 conservatories from 40, fifty years ago.

It is pointed out also that the rights of living composers are not sufficiently protected, especially in the case of non-dramatic works as compared with dramatic works, and that therefore reservation of production rights be abolished and that composers be given a direct interest in the production of their works, a measure which will permit a more liberal selection of pieces for a program.

Other proposals comprise a law for the "protection of melody," that is, protection against "arrangements" and the like, an extension of the period of protection, assuming always that the right of production is assured without limitation to the author.

The document presented to the Federal Council has been signed by Eugen d'Albert, Engelbert Humperdinck, Josef Joachim, Philipp Rufer, R. Strauss and Franz Wüllner.

WHAT'S THIS—BRAHMS AGAIN?

BRAHMS sits heavily upon the critical stomachs of Brother Blackburn and Brother Runciman, so heavily indeed upon the latter's that in the January *Musical Record* he has jabbed with pointed pen the lovers of the dead composer. It seems to us that the question has been fairly winnowed of its critical chaff, but to Mr. Runciman, no. Like a certain general in the late civil war this critic does not know when he is whipped. After reading W. J. Henderson's article in last Sunday's *Times* he may become conscious that the world is big enough for both Brahms and for Wagner. Seldom has the music reviewer of the *Times* been so aggressively brilliant and so sly in his wit. Because of space we are prevented from reprinting the article in its entirety. But here is the introduction, which several local critics might also profitably read:

The performance of the Brahms Violin Concerto by Miss Leonora Jackson at the Philharmonic concerts gave another opportunity to the opponents of the composer to have a fling at him. His Violin Concerto has long been one of the favorite compositions of his enemies. It is not music for the public, nor is it favorable to the business of the concerto in exhibiting the resources of the solo instrument. It has been called a "concerto against the violin," and, biting as this title is, it is not altogether unjust. Perhaps the fairest criticism of the work is that of Louis Ehler, which is as follows:

"When a man like Brahms writes a concerto for a friend like Joachim we have before us a combination calculated both to arouse our anticipation of a theoretic musical feast and to increase our expectations to an unusual degree. Inasmuch, then, as we assume that a concerto comprises a sort of exhibition of the instrument concerned from a point of view of its artistic effects, in addition to all the other elements that we expect to meet with in any composition whatsoever, the musical feast we hoped for in connection with the beautiful music was, in this case, unfortunately lacking. The first movement is wonderfully made, and both its parts are beautiful, but it is not a concerto movement. To write a concerto one would require either the colossal instinct of a Beethoven or the kind, earthly fate of a Mendelssohn, who was always able to discriminate whether a work was at once musically and (how shall I express myself?) socially possible. But it is not Brahms' specialty. He is too much of an idealist; he is too deeply wrapped up in his world of thought to stop to ask himself the question, Is this both tasteful and permissible? If this were not so he had not written the passages of notes and many others in this first movement and had withdrawn the second movement, for it is not even important in a musical sense. It is a deplorable fact that the hope of finding a third work worthy of the two existing masterpieces in violin literature should have remained unfulfilled."

Brahms' only success in the composition of concertos was in those for the piano, for here he was thoroughly in sympathy with the instrument and was able to make use of idioms which he had learned from Schumann or had himself introduced into the language of piano music. But the fact that his violin concerto is altogether too strained in its working out to admit of a successful public hearing does not remove Brahms from the path of musical progress. Indeed, he is one of the most potent factors in the development of modern music, and his opponents will have a much larger task in getting rid of him as the years go by. The longer the perspective the clearer the proportions of such a figure. A Brahms is much like a mountain, not to be satisfactorily viewed from its own foot. That he will eventually be accorded without dispute a place among the Titans of musical art is one of the things of which I have not the least doubt.

The true significance of Brahms in the development of modern music is not yet recognized. His power is only just beginning to be felt, and even his professed admirers, with two or three exceptions, do not rightly estimate his importance in the scheme of musical history.

GRAU'S "ICY HAND."

MR. GRAU is not on good terms with the Paris managerial set that controls opera there. He thinks it pays the singers too small salaries, thus setting a bad example. Grau dearly loves a high salaried singer. In the *Herald* Monday last the following appeared:

When Maurice Grau was shown the *Herald's* special cable dispatch of yesterday, telling of the formation in Paris of a sort of impresarios' union against artists and others, Mr. Grau said that he had already refused to accept the office of honorary president of the International Association of Impresarios.

"Several so-called impresarios attempted to form such a society six months ago," said Mr. Grau. "I refused to have any connection with the organization, because I did not care to be associated with the people who were interested in it. I made no reply to their letter offering me the presidency."

Associates of Mr. Grau at the Metropolitan Opera House said last night with a shrug of the shoulders that they were familiar with the attempts to form a society of impresarios in Paris.

In short, the news of the association's formation was received in Metropolitan Opera House circles with what is known as "the marble heart" and "the icy hand."

The "so-called impresarios" will writhe with pleasure when this reaches them.

OPERA IN THE VERNACULAR.

SEVERAL weeks ago this paper referred in two instances to a project looking towards the establishment of a grand English Opera in this city. The following article in last week's Thursday's *Sun* is an elaborated speculative dream on the subject as there is very little ground for many of the statements made. We reprint it in full:

GRAND OPERA IN ENGLISH.

Preparations are now under way to give at the Metropolitan Opera House next season the most elaborate series of performances of opera in English attempted here since the days of the old American Opera Company organized by Mrs. Jeanette Thurber. The present scheme has so far reached no definite stage. Its final consummation depends on the amount of money that can be raised in advance, and one indispensable condition precedent to the scheme is a sufficient guarantee fund. Without this nothing will be attempted. Already several wealthy New Yorkers have promised their financial support to the scheme. One of the most generous contributors to the undertaking will in all probability be E. C. Benedict. Other men of wealth and influence have promised their co-operation in helping the season on to success.

In case satisfactory arrangements are made the contemplated season of opera will begin in the late autumn at the Metropolitan Opera House and continue until January 1. As the Maurice Grau Opera Company will, in all likelihood, sing next fall in Mexico, the local season will probably be postponed until the beginning of the year. Previous to that time the English performances will be held.

At the head of the present undertaking stands Reinhold Herman, the welcome composer and orchestral conductor. He returned from Berlin about two months ago determined to leave no effort neglected by which the success of the scheme could be assured. He has been at work ever since, and has been successful in arousing the interest of a number of well-known men who are willing to contribute to the scheme in case enough others can also be found. The Maurice Grau Opera Company is to be interested in the scheme only to the extent of allowing the use of the Metropolitan on certain terms which are to be agreed upon as soon as the promoters of the new company are in a position to come to a final understanding. Accompanying Mr. Herman is Theodore Habelmann, stage manager of the Metropolitan during the days of the German régime. He is interested in the scheme and is directing his attention now to its artistic phases. The progress of this new plan to give opera in English is now so rapid that its promoters expect in a few days to make a public statement of the scheme.

"The fundamental idea back of this effort," said one of its promoters yesterday, "is the belief that the United States, like every other country, should hear its operas in the vernacular. No other country in the world spends so much money for music as this. Yet its finest performances are always given in a strange tongue. The recent success of English opera all over the country shows that there is a popular demand to hear it. The new organization proposes to give opera just as well as it is customarily done now at the Metropolitan, but in English. If the preliminary guarantee fund is raised, I am certain that the public support will follow. It is proposed to have artists of the

same rank that are employed there now. Mesdames Eames, Nordica and Adams could all sing as well in English as in any other language, and so could David Bisham. There might be some difficulty about the tenors, but Mr. Herman believes that they can also be found. Ben Davies, the distinguished English tenor, sings in opera abroad and others could be found. We think that opera given in the best style and in the vernacular is inevitable here, and feel that this experiment will succeed once there has been sufficient money subscribed in advance to start the season well. The matter will be brought to the attention of the public so soon as all the fund has been raised."

Mr. Reinhold Herman returned to Berlin to conduct Berlioz's *Damnation of Faust* which is to be produced as one of the attractions of the Lowenstein Concerts in that city. He must rehearse the choruses which he had contrived to collect and the production is to be made as effective as Mr. Herman can make it.

No guarantee fund has as yet been raised. The whole scheme is based upon the principles this paper has been enunciating for years past against the foreign high salary opera scheme and in favor of a native artistic ensemble opera in the vernacular. But we do not wish to start out in the very beginning by booming stars. Eames and Nordica and those people demand from \$600 for the one to \$1,200 for the other per performance and no ensemble opera is possible under such conditions.

No, THE MUSICAL COURIER proposition is based upon music, art and pure opera and not upon a star system to which everything must become tributary. The stars can go to Mexico or somewhere else; they do not fit in the scheme laid out by Mr. Herman and Mr. Habelmann. The public must be able to attend these performances and hence the prices must be made to conform with the public purse. This is impossible with a star system—merely a synonym of public robbery.

There are thousands of very excellent singers to whom the new scheme would give the opportunity for appearance and development. These young and ambitious students have been choked off by the preponderating advertising influence and personal puffery of the old "gang" of stars of which the Eameses and Nordicas are shining examples. What is needed is a recast of the whole local condition. New faces, new voices, new ideas, new operas and new scenery and new people all around. A new period is ahead of us and the old, stagnant star system must die as the modern art sentiment increases in power. But Mr. Herman and Mr. Habelmann are not yet prepared to go ahead as fast as the *Sun* article intimates.

MRS. FLORENCE FRENCH.

THIS paper desires to reiterate that the representation for Chicago, St. Louis, Indianapolis and Milwaukee and the middle Western States generally is vested in Mrs. Florence French—224 Wabash Ave.—Chicago. All matters relating to advertising or to news in the above named cities and districts must be passed to her Chicago office if insertion is to be expected. The sending of news or advertising over the head of Mrs. French to the home office here signifies delay for it is returned to her for such treatment as she deems fit to apply. She represents THE MUSICAL COURIER in her sections because she is the representative and as the representative her position must be treated officially as the one means of securing the proper sectional attention in these columns. The same rule applies to all the representatives of the paper.

Sergius Mandell Concert.

This benefit concert occurs this week, Friday evening, at Arlington Hall, assisted by Mary H. Mansfield, soprano, who will sing the Cantilene from "Cinq Mars" and a group of songs—Platon Brounoff, solo pianist; William Zevy, baritone, and M. Skalmier, 'cellist, with F. W. Riesberg accompanist. The Reissiger Trio in D will also be played and a concert of unusual interest and variety is planned.



CHILDLESS.

Ah, barren! to go barren to the grave!
Have I not in my thought trained little feet
To venture, and taught little lips to move
Until they shaped the wonder of a word?
I am long practiced. Oh, those children mine,
Mine, doubly mine, and yet I cannot touch,
Hear, see them! Does great God expect that I
Shall clasp his air and kiss his wind forever?
And the eternal budding cometh on,
The burgeoning, the cruel flowering!
At night the quickening splash of rain, at dawn
The call of the young bird, finds out my heart,
And any babe tossed up before my eyes
With ripples of wild laughter pierces me.
Still I, amid these sights and sounds, starve on.
Barren! to go down barren to the grave!
Omitted by the casual dew! Still I,
I with so much to give, perish of thrift—
Spectator of life's feast, a looker-on!
They say, those other women, in my ear:
"Much you are spared, for cruel are the young:
The streaming face, the sob with pillow choked,
The certain swiftness of young strength to sin,
The burning blushes, the unanswered prayers;
To none is God so deaf as unto mothers."
Spared! to be spared what I was born to have!
I am a woman, and this very flesh
Demands its natural pangs, its rightful throes,
And I implore with vehemence these pains.
I know that children wound us and surprise
Even to utter death; that they can wear
The silent nerve beneath the sun away
Until we walk the garden with white head.
Turn from the human face to quiet flowers.
Have I not heard and known? But this my heart
Was ready for these woes, and had foreseen.
Oh, but I grudge the mother her last look
Upon the coffined dead,—that pang is rich,—
Envy that shivering cry where gravel falls.
And now these maimed thoughts and foiled desire,
Eternal yearning answered by the wind,
Have dried in me belief and love and fear;
My thwarted woman hopes have inward turned,
And the vain milk like acid in me eats.
I am become a danger and a menace,
A wandering blight, a disappointed force,
More cruel from a love that might have been.
Oh, 'tis such souls as mine that go to swell
The childless cavern-cry of the barren sea,
Or make that human ending to night wind.
Ah, barren! to go barren to the grave!

—Stephen Phillips in *January Century*.

MR. PHILLIPS is the young English poet whose "Paola and Francesca" is now being discussed in London. When he marries he will read his lines above with wonder.

The correct way of spelling it is not *Rouet d'Omphale*, but "*Roué d'Omphale*"; all said and done, Hercules was a lively lad when not in active training. But neither Littré nor Saint-Saëns corroborates me in this phonetic reform.

A correspondent asks me which version of the G minor Ballade Paderewski played last Saturday afternoon—whether he used the E flat just before the first theme. Mr. Paderewski played D natural, though this is not in the Mikuli edition. It is, after all, a matter of taste, though the Chopin MS., as seen by Mr. Von Inten at Stuttgart, contains the E flat.

Rubin Goldmark, a pupil of Dr. Dvorák at the National Conservatory, and a nephew of the composer Carl Goldmark, is in the city. Mr. Gold-

mark went West a few years ago for his health, and, liking Colorado so well, took up his abode at the Springs, where he is principal of a thriving conservatory. He still hankers after the musical flesh pots of Greater Egypt—I mean, of course, New York—and will go this week to Boston to hear Mr. Gericke play an overture of his own. It is called "Hia-watha," though the themes are not Indian in character. The piece will figure later on a program here of one of the Boston Symphony Orchestra concerts. Mr. Goldmark, who is still quite youthful, may be congratulated on his good fortune.

Campanari, the famous baritone, told me some comical stories the other day about his first experience with the Boston Symphony band. It must have been ten years ago when the singer, then a 'cellist, presented himself, instrument in hand, to Mr. Gericke. He was asked to play something, but his Italian nerves were too much for him, and he could only finger and bow some music that was put before him; not a sound did he make. Mr. Gericke saw how matters were and said with emphasis:

"You are nervous, but you are a good reader. Come to rehearsal to o'clock in the morning." Campanari glued himself to a chair and practiced all day and all night, and then got to Music Hall an hour too soon. The shivers again got hold of him and when the men arrived he felt like running away. Whisperings reached him and they also reached the ears of that wonderful 'cellist of all, the late Fritz Giese, who eyed the new man not too agreeably.

"A brother of Leandro Campanari; a great 'cello virtuoso," was told Giese, who only shrugged his tremendous shoulders. By this time Campanari was in a blue funk. He had carefully greased the strings of his instrument, but notwithstanding that precaution he did not feel certain of the day. At once they began rehearsing, and the new 'cellist bowed and fingered just as he should have, but not a tone escaped from his strings. He confessed that if he had heard himself he would have collapsed. It was a daring trick, but it saved him. His colleagues congratulated him on his surety, and did not fail to say in exaggerated accents to Giese:

"Ah! this Campanari, what a left hand, what a bow arm!" But then, as Campanari says, when will we ever hear Fritz Giese's like again?

The singer is proud of being a baritone with a good ringing high G in his throat, but he also sings A flat and B flat. Some importunate idiot, who haunts the opera house trying to persuade baritones they are tenors, heard these high tones and almost went on his knees begging Campanari to study with him:

"Geef me seecks veeks und I make you a Shean de Reshkey." Then the Italian's blood began to boil:

"Thou *Esel*!"—he has studied German—"it is quality, not quantity, that makes the voice. I need my A, for then I'm sure of my F sharp and G. *Va*." Willie waddled away.

Calvé has a C sharp in her throat! *Bon dieu*, when I read the news I nearly wilted. The discoverer is the great North American adjuster of musical reputations in Gotham. His first name is Jacob and he wears mink on his overcoat. He speaks fluently in Hebrew, Russian—Odessa preferred—and Italian. In writing his notices, which flame in the columns of his journal, he prefers a system of shorthand known as the Stewart House Special. O, Curtis, how can you! Even in the days of the former flamboyant critic the paper never gave such joy to the press-room as it now does. The recipe for success to-day as a composer is this: Get on a daily paper, any daily paper will do. Then pitch in and praise every singer on the boards, good, bad and worse than indifferent. After that things come easy and the cards begin to

shower, the luncheons to appear. You have an opera—Ah! Calvé is delighted. *Mais, mon cher compositeur, pourquoi tu n'a pas*—and the matter is settled. At a Sunday night concert a dreadful nondescript is heard from the lips of Nordica or Calvé or Human Shank, "Sognai" or "Baiser mon Touche" or any venerable thing. Our friend with the passionate feet and mink collar is happy. He is hobnobbing with the fairy princesses of grand opera; it is a dream and one afternoon—Ah! how well he remembered the place, the hour, the fire in the open grate that made his hair feel crisp and kinky—a hint is dropped that an opera might be acceptable, could he, would he think it over!

Column after column of delirious rot is the result; sane criticism meekly folds its wings and hides in the interpreter's coat closet. It's a great scheme, this hand-shaking, back-scratching way of winning notices. Better still, the young man—his bright eyes haunt her still—may pick up many a musical idea from the works he listens to and incidentally, if he be as thrifty as his front name, utilize them in his next opera, "Escaped from the Ghetto." This, and the advantages of a shoulder rubbing acquaintance with the daily critics, have launched before several important musical enterprises!

"In Social Hours with Celebrities," by the late Mrs. W. Pitt Byrne, occurs the following:

Coppée's works were till late years very little known out of France, unless among foreigners who have frequented French society, and he has certainly never been in England; in fact, he appeared to me rather narrow in his ideas upon nationality. Speaking of authors, however, he expressed a high admiration of Byron's poetry.

"You understand English, then?" I said with some surprise.

"Not a word of it," he quickly replied. "I don't consider life long enough to learn more than one language, and I don't expect to do more than master my own."

"How then about Byron?" I inquired.

"Oh, we have an excellent translation of all Byron's works into French prose."

Sir William Rowan Hamilton, professor of astronomy in the Dublin University, used to recall, with a humorous melancholy, his first meeting with his predecessor, Bishop Brinkley, when, said he, "I am afraid I offended him." Hamilton was a youth of eighteen, and sat next him at some public luncheon. They did not speak, and the younger man felt that good manners required him to break the silence. His eye happened to rest on a large map of Van Diemen's Land hanging on the wall. "My lord," said he, turning to the bishop, "were you ever in Botany Bay?" The bishop turned to him with a look of severe displeasure. "Eat your soup, sir!" thundered the old gentleman; "eat your soup!" And then it occurred to Hamilton that the bishop thought he was asking whether he had ever been "transported," for at that time Botany Bay was where desperate criminals were sent.

Buckle attributes the great success of Scottish men of science to their preference for *a priori* or deductive argument. The following story of similar trend was attributed to Sir Henry Campbell-Bannerman. A Scotsman was asserting that all the great poets were of his nation. "Well, but," said one, "how about Shakespeare? You can't say he

was a Scotsman." To which the other replied, "His talents would justify the supposition."

The fact that Dr. Creighton, the Lord Bishop of London, rolled and smoked nineteen cigarettes, the other day, while talking with a newspaper man, recalls the story of the big, burly bishop and the little curate in the compartment of a railway car. "You will not mind my smoking, will you?" said his lordship. "Not if your lordship doesn't mind my being sick," submissively replied the little curate.

Since such incredible rubbish as "David Harum" has had four hundred thousand copies sold, it is no surprise to find the following interview with another popular young author whose book is selling as fast as the press prints it:

"No, sir; I have no patience with literary cant. Writing, it appears to me, is a business and a direct means to a direct end. If people read, they want to read for their own entertainment or instruction, and not to serve the author's pleasure or hobby. The lawyer prepares his brief to secure a verdict; so must the author. The judgment must be passed from a standpoint entirely apart from that of the author. Yes, I make writing a business." He continued, after a sip of black coffee and a whiff of smoke: "Action and atmosphere, bone and blood, are the things I try to put into books."

Why action or atmosphere? Why bone or blood, if writing is a business? Why anything that suggests literature or literary cant? These questions are after all wholly superfluous; the book referred to has no atmosphere, no bone and blood—of its own—and so the author answers his own ideals like a ship its rudder.

The Cosmopolitan Club is housed in Watts' old studio, on the walls of which is a fresco of a nude woman. It was a standing joke of Stirling-Maxwell's to say to any inquirer into the subject of the picture: "You have no doubt heard of Watts' hymns; that is one of his hers."

The art of musical criticism is now brought to concert pitch, remarks the *London Globe*. Speaking of a new piece entitled "L'Ange du Berceau," a contemporary says that it is an expressive and taking composition, and adds: "It would be a pity, though, that even a baby in the cradle should be allowed to hear the consecutive octaves that figure in the second line of the second page." If the composer had only introduced a few of what musicians call "triplet quavers," no critic and no baby would have complained.

I was dining at the late Baron Mayer de Rothschild's, and Mr. Disraeli was present, says Sir Arthur Sullivan in his "Reminiscences." After the ladies had left the table I found myself next to him, and the conversation had become general; he turned to me with the remark that the process of musical composition had always been a mystery to him, and begged me to explain it. Of course, I complied to the best of my ability, telling him that when the composer sat down to write he could, as it were, plainly hear and judge of the effect of every note and every combination of notes mentally, without their being sounded, just as an author hears the words he is writing, and so on, and tried my best to talk well. At the end of it Disraeli said to me, "Well, it is still a wonder to me, but you have made

many things much clearer to me than they were before." Of course, I felt quite elated and very pleased with myself. Well, it happened a short time after my chat with Disraeli, Mr. Gladstone invited me to breakfast. We had not gone very far with the breakfast when Mr. Gladstone put precisely the same question to me. I set out to give much the same reply, but I had not uttered six words before Gladstone interrupted me, and proceeded to give an eloquent discourse upon the subject of musical composition. He was very animated and it was very interesting. No doubt I could not have told him so much about it myself, but you can imagine which incident would best please a young man.

A Philadelphia paper, the *Press*, asks if Calvé has read "Evelyn Inness" or if George Moore saw her Marguerite? Calvé is not a lady of literary pursuits. Her friend, Henri Cain, is; perhaps he read Mr. Moore's novel. Certainly the singer never gave the same stage "business" before the novel appeared. And Calvé has always been coached—coached by Bellincioni and Duse and, above all, by the painter Cain, who is the librettist of "La Navarraise" and "Sapho."

Third Paderewski Recital.

THE third Paderewski recital was given last Saturday afternoon, with the co-operation of a huge audience, at Carnegie Hall. The Polish pianist played such old and favorite numbers as the Symphonic Studies of Schumann, the D minor Sonata of Beethoven, Schubert's "Rosamunde" variations in B flat, the Shakespeare Serenade, the "Erl-King," Chopin's G minor Ballade, G major Nocturne and C sharp minor Scherzo—this group with admirable feeling and color—Paderewski's own Nocturne, B flat, Cracovienne, and Rubinstein's F minor Barcarolle and Valse Caprice. For encores the Second Rhapsody of Liszt, the Nachstück in F of Schumann and a repetition of the Cracovienne were given. So it may be seen that the above scheme does not call for any particular criticism, being familiar and played in the familiar Paderewskian manner. There is more breadth, brilliancy, power and intensity in his work, but these qualities are often purchased at a sacrifice of euphony and sweetness. Only a few of the variations were commendably given, speed and undue emphasis—doubtless employed to make "points"—upsetting traditional readings. The sonata was full of good things, the second and third movements in particular. The best played composition of the afternoon was Chopin's third Scherzo. The last recital occurs January 20.

Rebecca W. Holmes.

Miss Rebecca Wilder Holmes, the violinist, who is under Townsend H. Fellows' management, is making rapid strides to the front in her profession. She is playing constantly this winter and none but the highest praise is heard of her work. At the performance of Mr. Shepard's new Christmas cantata at the Church of the Redeemer, New Haven, the instrumental accompaniment was augmented by the violin, played by Miss Rebecca Wilder Holmes. The *New Haven Register* says:

Miss Holmes has been heard at this church on festival occasions before, but her playing always excites marked admiration. She is a pupil of the famous Joachim, and now makes extended concert tours through the country, creating enthusiasm everywhere. She is a solo artist of very great ability.

Natalie Dunn in Orange.

Miss Dunn sang last week with the Haydn Orchestra, of East Orange, N. J., and though suffering from a severe cold, made a success, as is evidenced by the appended:

Miss Natalie Dunn, soprano, who was to sing at one of the Haydn concerts last season, and was compelled by an attack of grip to forego the engagement, was again unfortunate in suffering from a cold, but despite that fact she resolutely determined to fight it out and do the best she could. In the aria by Liszt she seemed to have good control of her voice, which rang out with clearness in the tones above the staff. In the songs in English in part second, Miss Dunn made a most favorable impression, and for her tasteful rendering she received an encore, giving therefor "The Maiden's Wish," by Chopin. Miss Dunn's accompaniments were sympathetically played by Miss Kate Stella Burr.—Chronicle.

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THE SEMI-ANNUAL ENTRANCE EXAMINATIONS.

Piano and Organ—January 2 (Tuesday), 10 A. M. to 12 M. and 2 to 4 P. M.
Viola, Violin, Cello, Contrabass, Harp and all other Orchestral Instruments—January 3 (Wednesday), 10 A. M. to 12 M. and 2 to 4 P. M.
Singing—January 4 (Thursday), from 10 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.
Composition—January 4 (Thursday), 2 to 3 P. M.
Children's Day—January 6 (Saturday), Piano and Violin, 10 A. M. to 12 M., 2 to 4 P. M.

Music in Switzerland.

GENEVA, Switzerland, December 13, 1890.

IN these days everyone takes an interest in an earnest artistic effort. Thanks to a certain sentiment of international sympathy which pervades the true "musical aristocracy," knowing no limit, no old-fashioned schools nor narrow-minded methods, thanks also to the press as a helper to art and its masters, it is impossible that a movement devoted to the highest aims of art should remain obscure.

About fourteen years ago there was founded in Geneva, under the auspices of Hugo de Senger, assisted by a well chosen corps of professors, the Académie de Musique, now under the supervision of C. H. Richter. Among these professors we would name the following: Mme. Olga Cezano, pupil of Liszt; A. Veit, of New York; Th. Ysaye and P. Litta, of Brussels, and F. Schonsboe, of Copenhagen. This institution even had the good fortune to secure for a series of lectures the famous Hans von Bülow. The violin classes are still directed by Louis Rey, who in these last fourteen years has excellently developed many talented pupils. Mattin Lussy, of Paris, the celebrated musical authority, from time to time gave lectures on musical expression and rhythm.

Lately especially the singing classes have advanced in a most remarkable manner. Madame Deytard-Lenon, Madame Delay-Lassen (pupil of Jenny Lind) and Madame Torrigi-Heiroth, of the Italian opera, and representing in Geneva the Viardot-Garcia school, showed in three different concerts the excellent results obtained by their pupils. We cannot go into details about all of them, but we are sure that the many Americans who have been pupils of the Académie de Musique will enjoy receiving some news from here, and we choose for that purpose the charity concert given under the auspices of Madame Torrigi-Heiroth on December 10.

The vocal part of the concert was satisfactory to a high degree, a proof that the principles of the Garcia-Viardot method are correct, a subject which we have discussed at length in a recent issue of THE MUSICAL COURIER. Two Russians, the Misses Opotsky, sang a duet from Boito's "Mefistofele" and Rubinstein's "Le Voyageur," while Miss Haltenhoff chose the "grand air" from Gluck's "Orpheus." Mlle. Boisdèche gave in a most charming manner and with great facility and musical sentiment the difficult "Air de la Sonnambula," by Bellini. The real bel canto, however, was interpreted by the highly talented Madame d'Artelly, who will probably make her debut on the stage very soon, where she will be sure to meet with great success. She sang the Romance from "Mignon," a selection from "Thais," by Massenet, and a Chopin Mazurka arranged by Madame Viardot. Her voice has that indescribable charm which seems to proceed from the heart of the singer and appeal to the heart of the listener. This applause was so great that Madame d'Artelly was obliged to give two encores.

The Misses Walker and Purnker, American pupils of Louis Rey, played a violin concerto by Bach and a "Song Without Words," by Saint-Saëns. The daughter of the director of the Académie, Miss Mathilde Richter, made her debut as pianist at this concert. She did full and ample credit to her teacher, Mlle. Elsa de Gersabeck. By the conception and rendering of her pieces she showed that a firm foundation for the highest artistic achievements can be laid at this school of music. She played the following numbers with a pleasing combination of correct musical conception and youthful animation: "Romanze"

and "Aufschwung," by Schumann; Nocturne, op. 15, No. 1, Chopin, and "Marche des Nains," Grieg. A. Lang, violoncellist, and Mlle. Bruel, pupil of Mr. Rey, now professor at the Académie, played a duo of Beethoven.

It affords us great pleasure to be able to give such a favorable account of the constant progress of the Geneva Académie de Musique, and feeling sure that these lines will be welcome to all our former pupils, we take this occasion, though rather an extraordinary one, to send them our greetings and a hearty handshake. May our noble art reveal to them all her treasures, and may they always look back with pleasure upon their stay on the shores of the Lake of Geneva.

Hildegard Hoffmann.

Hildegard Hoffmann, the soprano, scored a success in "The Messiah" recently:

Miss Hildegard Hoffmann has a voice of great beauty, exquisitely pure in tone, coupled with an exuberantly artistic temperament.—Philadelphia Public Ledger.

Miss Hildegard Hoffmann has a sweet, sympathetic soprano, and gave appreciable expression to the religious color and sentiment of Handel's music, while Mrs. Katherine Fiske displayed a most praiseworthy method. Her alto was heard to best effect in the air, "He Shall Feed His Flock Like a Shepherd," which she sang with delightful phrasing and intonation. Miss Hoffmann, not to be outdone, followed up the alto's triumph by scoring a particular success in the ensuing soprano air, "Come Unto Him, All Ye That Labor."—Philadelphia Record.

The soprano and contralto music was sung by Miss Hildegard Hoffmann and Mrs. Katherine Fiske respectively in a way that elicited the hearty approval of the large and appreciative audience.—Philadelphia Inquirer.

The singing of Hildegard Hoffmann, the soprano, was thoroughly enjoyable. * * * In an artistic sense that beautiful aria, "I Know That My Redeemer Liveth," was her best piece of work, although her recitative in the Pastoral Symphony, "There Were Shepherds Abiding," and the magnificent "Come Unto Him" are worthy of high praise.—Philadelphia Item.

Miss Hildegard Hoffmann has a soprano voice of sweetness and flexibility and artistic understanding.—Philadelphia Star.

Miss Hildegard Hoffmann is tall, pretty and graceful, sings in an attractive way, and her voice is a joy to the ear. In "He Shall Feed His Flock" both artists sang with rare expression. In that matchless song for soprano, "I Know That My Redeemer Liveth," Miss Hoffmann afforded a rich treat to the audience. Both ladies were in fine voice, and all their singing was artistic.—Yonkers, N. Y., Statesman.

Paderewski in Brooklyn.

AS the Paderewski recitals at Carnegie Hall have received adequate criticism in THE MUSICAL COURIER, it would seem superfluous to review at length his appearance in Brooklyn last Monday evening.

The Academy of Music was crowded. The recital was under the auspices of the Brooklyn Institute of Arts and Sciences.

Back from Lakewood.

Through an oversight we omitted to record last week that Katharine Evans von Klenner, the well-known exponent of the Viardot-Garcia method, had returned from Lakewood, N. J., after a restful sojourn there. Her autumn work was most arduous and her Lakewood trip has invigorated her for the heavy work of teaching which always awaits her.



CINCINNATI, January 6, 1900.

AFTER an intermission of several years "The Messiah" was given in Music Hall on Tuesday evening, December 26. The chorus, numbering some 400 voices, had been selected with some difficulty, owing to the opposition encountered from certain quarters, but much of the material was good, coming mainly from the May Festival forces and the church choirs. Much credit is due Dr. N. J. Elsenheimer, who did the training and directed the performance.

There was time for few rehearsals, and a heterogeneous mass had to be welded together into something like uniformity and congruity. Considering the untoward circumstances and unfavorable conditions, Dr. Elsenheimer accomplished a great deal with the chorus, and gave proof of his ability in the direction of chorus conducting. The performance itself proved this. There were defects, as was to be expected, especially in the balancing of the voices and the general finish, but several of the choruses were sung with fine precision, good intonation and splendid volume. Such an effect as this was made by the "Hallelujah" chorus.

The soloists were Mrs. Corinne Moore Lawson, soprano; Miss Martha M. Henry, alto; Wm. H. Rieger, tenor, and Oscar J. Ehr Gott, bass. The soloists were in the main satisfactory. Miss Henry is at present a pupil of Signorina Tecla Vigna, and left a good impression. Her voice needs more expansion and cultivation, but it has a lovely musical quality and decided temperament. This she showed to advantage in "He was despised," to which she imparted a good deal of sentiment.

Mrs. Lawson and Wm. H. Rieger sustained themselves as old time favorites.

Mr. Ehr Gott added new laurels to his fast growing reputation. He sang his arias authoritatively, with an admirable self control. There was in his delivery the true conception of oratorio—the legato style of singing—broad and intelligent, that is seldom found except in the representatives of the English school. The trumpet aria he gave with vigor and the clearest of phrasing.

Much of the success of the affair is to be attributed to the individual efforts of H. W. Crawford, ably seconded as he was by the management of Louis Ballenberg. Mr. Crawford encountered the opposition of jealous factions, but he generally gets what he aims for. And so in the financial result a surplus was handed over to the Orchestra Association, which is all the more remarkable as it is the first performance of "The Messiah" in this city which did not give a deficit of over \$1,000. Mr. Crawford ought to go into the impresario business.

Theodore Bohlmann recently made a delightful tour of the South, filling several engagements in piano recital en

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route. It was his first trip to Dixie, and he was much impressed with its sunny features. His recitals were in the following places: Tuskegee, Ala.; Birmingham, Ala.; Montevallo, Ala.; Bolivar, Tenn. In Tuskegee he was the guest of his friend, Kurt Muller, with whom he played the "Variations" by Sinding, arranged for two pianos. Benjamin Guckenberger, formerly of the College of Music faculty, who has now one of the most flourishing music schools in the South, entertained him at Birmingham. The critical opinion concerning Mr. Bohlmann's playing was expressed in the following general verdict: "He is a master artist and musician of great talent." His exacting program was as follows:

Prelude, op. 53, No. 1, C major.....Haberbier
Sonata, Appassionata, op. 57, F minor.....Beethoven
Nocturne, op. 27, No. 2, D flat major.....Chopin
Valse, op. 64, No. 2, C sharp minor.....Chopin
Etudes—
Op. 25, No. 1, A flat major.....Chopin
Op. 10, No. 12, C minor.....Chopin
Prelude, op. 28, No. 20, C minor.....Chopin
Ballade, op. 47, A flat major.....Chopin
Impromptu, op. 142, No. 2 (Andante and variations), B flat major.....Schubert
Soirée de Vienne, No. 6, A major.....Schubert-Liszt
Hungarian Rhapsody, No. 4, E flat major.....Liszt
Melody, op. 3, No. 2, B major.....Rubinstein
Barcarolle, No. 4, G major.....Rubinstein
Galop, from Le Bal, B major.....Rubinstein

The first concert of the Cincinnati Liederkreis, under the direction of Louis Ehrgott, recently presented the following program:

Overture, War' ich ein König.....Adam
Chor mit Orchester, Trutzlied.....Attenhofer
Orchester, Melodie.....Rubinstein
Lied, Oh, for a Burst of Song.....Allitsen
Frl. Eleonora Bain.

Chor—
Schnuscht.....Zanff
Der Waldsee.....Podbertsky
Intermezzo, Naïla.....Delibes
Chor—
Der Reiter und sein Lieb.....Schultz
Am Rhein.....Ayslinger
Lieder—
Waldeggespräch.....Schumann
An den Sonenschein.....Schumann
Frl. Eleonora Bain.

Chor mit Orchester, Rose und Nachtigall.....Pache
Spanisches Ständchen, Lolita.....Langey
Chor, Waldstimmen.....Kempter
Rachus, Chor aus Antigone (mit Orchester).....Mendelssohn
The singing of the chorus was quite up to the usual standard. It is by far the best German singing society in this city and one of the best in the North American Saengerbund.

Mr. and Mrs. Adolf Hahn and Philip Werthner recently gave a concert at the University in Granville, Ohio. Mr. Hahn and Mr. Werthner played the sonata for piano and violin by Dvorák; Mrs. Hahn was heard in a group of violin solos, and Mr. Werthner in a group of piano numbers. Mr. and Mrs. Hahn played several violin duets.

Mme. Julie Rivé-King presented at her Pike Opera House recital the following program:

Sonata, G minor, op. 22.....Schumann
Fugue, G minor (transcribed by Liszt).....Bach
Rondo e Capriccio, op. 120 (posthumous).....Beethoven
Nocturne, D flat, op. 27, No. 2.....Chopin
Prelude, D flat, op. 28, No. 15.....Chopin
Scherzo, C sharp minor.....Chopin
Sonata, F minor, op. 5.....Brahms
Man Lives But Once.....Strauss-Tausig
Mennette, B flat.....Conrath
Polonaise Heroïque, E flat.....Rivé-King
Wiener Bon Bons.....Strauss-Rivé-King
Prelude, C sharp minor, op. 3, No. 2.....Rachmaninoff
Gondoliers, op. 12, No. 1.....Kroeger
Rhapsodie Hongroise, No. 12.....Liszt

This was a long and exceedingly difficult program, but Julia Rivé-King paid her respects to it, both as a virtuoso and musician. She is expanding not only technically but

intellectually. Her conception of the Brahms Sonata showed depth and power. Among the great pianists of the present day she easily takes a leading rank.

At the fourth "Pop" concert in Music Hall, Miss Nora K. Schormer, the talented daughter of Dr. Schormer, of this city, was the soloist. She played Mendelssohn's Violin Concerto with orchestra. Her playing is characterized by clean phrasing, neat execution and musical tone.

The fourth afternoon and evening concert of the Symphony series presented the following program:

Symphony in C, No. 7.....Haydn
Aria, Queen of Sheba.....Gounod
Robert Hosea.
Suite in D minor.....A. Foote
Scene and Aria, Hamlet.....A. Thomas
Mrs. Mamie Hissem-De Moss.
Festival March, Shir-Zion.....Van der Stucken

The orchestra was in excellent form and gave the Haydn Symphony a well defined, yet sympathetic reading. Mr. Van der Stucken's "Festival March" left an impression. In coloring, thematic development and combination it shows the thorough musician, great contrapuntal skill and intense modern treatment.

Robert Hosea sang the aria from the "Queen of Sheba" superbly. His voice has expanded wonderfully and he exercises over it good control. At the same time he has musical intelligence to an uncommon degree.

The scene and aria from "Hamlet" was just suited to the voice of Mrs. De Moss. She has a light coloratura voice of extraordinary flexibility. She sang true to the pitch in all the floriture. Both Mrs. De Moss and Mr. Hosea were called out repeatedly by the audience, and responded to several encores.

The Sunday "Pops" were disbanded this week for lack of financial support. Ticket holders will be privileged to admission at the Symphony concerts.

Miss Amy Whaley, of Pomeroy, Ohio, passed through the city recently on her way to join the Alba Heywood Concert Company for a Southern tour. Miss Heywood is making an enviable reputation for herself on the concert stage. She is a soprano of dramatic temperament, and sings with refined abandon. After completing her present engagements, she will reorganize and head her own company.

The Auditorium School of Music attended the convention of the O. M. T. A. at Columbus, appearing to advantage in the following program:

Sonata, op. 12, No. 3, piano and violin.....Beethoven
Charles A. Graninger, Harry C. Froehlich.
Aria for baritone, Mentre to Lascio.....Mozart
Hans Seitz.

Piano Solos—
Praeludium and Toccata, op. 57.....Vincenz Lachner
Abendlied (concert paraphrase).....Schumann-Raff
Mr. Graninger.

Songs—
Ballade, op. 45, Jung Deiterich, King of the Goths.....Henschel
Gipsy Song, op. 55, No. 77.....Dvorák
Dama, op. 31, No. 5.....Bungert
O Sonne, du Reichste Wohl Ueber die Berge, op. 21, No. 1.....Von Fielitz
Suite, op. 44, piano and violin.....Schuett
Mr. Graninger and Mr. Froehlich.

E. W. Glover, director of the May Festival Chorus, has been engaged by the Philharmonic Society of Dayton as its director. He succeeds Mr. Blumenschein. Another director in the past was the late Otto Singer. Mr. Glover brings ability, energy and experience to his new duties. The Philharmonic is one of the oldest choral organizations in the State, its first concert having been given in 1874.

The National Eisteddfod took place in Music Hall Jan-

uary 1. The principal prizes were \$600, \$400 and \$200. The \$200 prize was won by Mrs. Mary E. Cassell, Columbus, Ohio, ladies' chorus; the \$400 prize, conjointly by the Columbus, Ohio, Male Chorus, Prof. T. H. Schneider director, and the Northwestern Glee Club, Venedocia, Ohio; the \$600 prize by the Ada and Lima Chorus, Prof. Hugh W. Owen director.

J. A. HOMAN.

Heinrich Meyn.

Heinrich Meyn's recent trip through the Northwest with the Chicago Symphony Orchestra was successful from beginning to end. The reputation of this excellent baritone, which was already high, was considerably enhanced by this concert tour. The subjoined press notices, taken at random from a huge batch of clippings, tell the story:

Meyn is not only a great singer, but ranks high as a thorough musician.—St. Paul Globe.

Heinrich Meyn had been heard in Duluth before, and last evening he added to the number of his admirers by the magnificent manner in which he sang "Evening Star," from "Tannhäuser."—Duluth Evening Herald.

Mr. Meyn gave that stirring "Toreador Song" from "Carmen" which is the delight of competent baritones. Mr. Meyn was at once recalled and was unwillingly allowed to retire when he had sung again.—St. Paul Pioneer Press.

It was a pleasure to listen to Heinrich Meyn.—Duluth News-Tribune.

One can hear a great deal of Mr. Meyn without wearying.—Duluth News-Tribune.

Mr. Meyn's voice is mellow and strong and pleasing.—Minneapolis Tribune.

Mr. Meyn is a baritone of commanding ability, and won instant favor.—Rock Island Union.

Mr. Meyn ranks with the great vocalists of the country. The range of his voice is three octaves, and the tones are pure from the lowest to the highest.—Moline Daily Dispatch.

Heinrich Meyn, a vocalist of renown, was well received.—Bloomington Daily Telegraph.

Mr. Meyn was received with the greatest enthusiasm, and shared the honors with Mr. Sherwood and in the generous encores.—Decatur Morning Herald.

The great baritone, Heinrich Meyn, quite entranced his hearers.—Arkansas Gazette.

Heinrich Meyn, another gifted singer, was well received and was compelled to respond to several encores after he sang "Dio Possente," from "Faust."—Memphis Commercial-Appeal.

Heinrich Meyn substantiated his claims as an artist. His encore after the first number was happily chosen.—Nashville Banner.

Mr. Meyn's rich baritone was well received, and his return was called for by the audience.—Louisville Courier-Journal.

The honors of the evening fell easily upon the shoulders of Heinrich Meyn, whose intelligent and forceful rendition of the lines and music of the "High Priest" was in pleasant contrast with the work of the others.—Chicago Journal.

Mr. Meyn's voice is a fine, powerful baritone.—Chicago Chronicle.

Heinrich Meyn made a favorable impression in the part of the High Priest. He possesses a fine sense of dramatic value and enunciates with a clearness which adds much to his singing.—Chicago Tribune.

The music of the "High Priest" was nobly sung by Mr. Meyn, who also entered into the spirit of the role.—Chicago Evening Post.

The part of the High Priest was sung by Mr. Meyn, who gave an intelligent delivery of the difficult score.—Chicago Inter-Ocean.

Mr. Meyn as the High Priest won approval for the intelligent use of a voice which carries well, is of agreeable quality, and is generally true to the pitch.—Chicago Record.

Mr. Meyn was the bright particular star of the evening, and was repeatedly recalled.—Cincinnati Enquirer.

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THE OPERA.

ON Friday Gounod's "Faust" was performed with Calvé as Marguerite, Alvarez as Faust, Edouard de Reszké as Mephistopheles, Scotti as Valentine, and Mantelli as Siebel. Mancinelli conducted. There was much fault to be found with the stage setting.

Saturday's matinee was devoted to "Romeo and Juliette." There was a change in the announced cast, as Salignac took the place of Saléza as Romeo. Eames was Juliette, Olitzka Stephano, and the other principal roles were filled by Edouard de Reszké and Plançon.

In the evening "Il Trovatore" was given with Nordica as Leonora, Mantelli as Azucena, while Dippel appeared for the first time as Manrico. Campanari was the Count, Pringle was Ferrando, and Bauermeister Inez. Bevi-gnani conducted.

On Monday evening "Carmen" was given again, with Calvé in the title role, Plançon as Escamillo, and Suzanne Adams as Michaela; but Salignac took the place of Saléza, who was announced for Don José.

"Aida."

On Wednesday evening "Aida" was given. Eames appeared for the first time as the heroine, and boldly cast all traditions to the winds. When you can neither sing nor act, it seems to be successful policy to costume yourself into public favor. Whatever she imagined she was, Eames certainly was not an Ethiopian slave. She assumed the airs of a court dame, and her gorgeous raiment far outshone that of the princess. The tint of her flesh argued her a pure Egyptian. She was even fairer than the top half of Radamès (the legs of the latter unaccountably had been bleached almost white). Mrs. Story's society patrons gave her the usual tribute of applause. Her conception of the part was altogether objectionable. A barbarian captive at a foreign court under circumstances requiring extreme caution and diplomacy would certainly not keep herself so prominently in the foreground as this latest Aida did. In the triumphal return of Radamès, where her emotions required to be kept under the greatest control, she was ostentatiously excitable, while, on the other hand, in the former act, where she should betray her heart's secret to Amneris, when the latter announces the false news of the death of Radamès, Aida gave little evidence of any real grief. Her singing was entirely devoid of passion or power. There is a coldness and acidity in her tones that, in combination with her acting, renders her Aida hopelessly distasteful. On her entrance in Act III., when waiting for Radamès on the banks of the Nile, she began with the wrong phrase, but was quickly called to order by the denizen of the Dutch oven, and the discord remedied. Litvinne and Melba have done so well in this role that there is no excuse for such an unripe performance as this latest "Aida."

Alvarez made about the worst Radamès that has been seen here. He gave us a surfeit of his most objectionable tones and bellowed like a bull of Bashan. He was constantly off the pitch and his singing of "Celeste Aida" was a positive offence. He was uninteresting as a lover and as a warrior, and his costumes looked as if he had picked them up piecemeal at a frippery.

Plançon, as the High Priest, was as monotonous as usual. He droned like a bumble-bee at summer noon-tide and his arms floated in their habitual curves. He was very unimpressive, and entirely failed to convey the sense of his real importance in the plot. The avenging head of an ambitious and fanatic priesthood was entirely absent. Plançon is rarely bad, and still more rarely interesting; mere excellence rapidly palls. M. Plançon is so frequently a god or a priest that it must be a relief to him to break out occasionally as a bold, bad Escamillo, or hold sway as king of all the devils. His versatility entitles him to be regarded as the Bauermeister of the basses.

Scotti as Amonasro, the captive dusky potentate from the Mountains of the Moon, did very little justice to his fallen majesty. He sang fairly well, but his performance, as a whole, was very weak in comparison with Maurel, De Anna and Robinson.

Mantelli made a vigorous, if somewhat unsympathetic, Amneris. Nothing was made of the opening scene of the second act, when her slaves are adorning her and she exulting in her own beauty and calling on her lover. Aida neglected to bring her crown to her, and in the subsequent duet between the two the varying moods of the deceitful princess and her slave were very inadequately expressed. There is much subtle charm and a coaxing character in many of her phrases which Mantelli entirely failed to bring out. Very few members of this company think it worth while to play to each other, and so it was not surprising to see Amneris wheedling and threatening the audience rather than her extremely elegant slave. When Amneris should crown the victor with a laurel wreath, he took it from her hand with nonchalance, and laid it aside on a nice, soft cushion. In fact, all the way through, none of the characters seemed to be very deeply concerned in the tragedy.

Mr. Classical-Mythology Pringle was a very plebeian king. He sang Verdi's music in his very best Wagner style. This singer is a constant surprise. It is safe to say that nothing quite like his king has ever been seen here, though it must be confessed that his Ferrando was sensational enough.

The orchestra was lifeless. There was no rhythm; it was loud without being impressive and soft without being tender. The distinctive feature of the music of "Aida" is, as everybody knows, the tone of the great Egyptian harp. This was entirely wanting. In the procession the six long trumpets were used, but it would be as well next time to put them in the hands of people who can play them in time and tune.

The whole stage setting was very poor. Those who saw Mapleson's last presentation of this opera (although given on the smaller stage of the Academy of Music) will remember how incomparably more effective and imposing it was. On this occasion the temple was far too small and the dancing of the "Little Egyptians" was anything but Bayaderish. The triumphal procession of Radamès, with captives, spoil, army and populace assembled to welcome him, was an exceedingly meagre affair. The booty consisted of two or three objects that recall those wonderful constructions exhibited at the French Cooks' Ball. The conqueror was almost imprisoned in his lofty litter by the steps which refused to yield to treatment. There was great excitement among the supes for a few moments.

The effect of the meeting upon the banks of the Nile suffered by the absence of the boat which should bring Amneris and Ramfis. Instead of veiled women attendants the former had an escort of three dusky warriors. It seems that there are only eleven stars in the Egyptian sky. The moonlight was marred by the red glow in the temple door to the right.

On the whole it was a very slovenly performance. The poetic qualities of the work were completely ignored and the rhythms were generally suppressed.

"DIE WALKÜRE."

On Friday "Die Walküre" was given. There was only one change in the cast as announced, and luckily it was an unimportant one, Susan Strong being substituted for Eames. The present company is becoming very decrepit—indisposition attacks so many of its members at critical moments. It can't stand any losses either, for it contains fewer stars than the Egyptian sky—Sembrich, Calvé and the immortal Edouard—and then what is left? A couple of Susannahs and a few elders!

Van Dyck was Siegmund, and was as exasperating as he can be in the part from the moment when he staggered in out of the rain till the moment when Hunding's sword most

gratefully silenced him. Van Dyck has very little tone left, but he can still make a good deal of staccato noise. He sternly suppresses the lyric suavity of any flowing passages that Wagner occasionally permitted himself to write, and this actor's reading of the "Spring Song" was a revelation of what may be done in that direction by earnest effort intelligently applied.

As Sieglinde, Susan Strong did her little best, but she was a very unheroic figure, and helped Van Dyck and Pringle to make a very dismal affair of the first act. Between them they managed to bring into more than usual prominence the Wagnerian specialty of keeping the stage waiting. Every Wagnerian character occasionally suffers an attack of suspended animation while the orchestra plays an independent role of "guide, philosopher and friend," but Siegmund, Sieglinde and Hunding on this occasion rendered the pauses exceptionally void.

When Hunding sends his rebellious wife to bed, she furtively tries to direct her guest's attention to the hilt of the sword buried in the tree, but the new Sieglinde frantically waved the posset cup at him behind her long suffering husband's back. The latter made anything but a menacing or commanding figure. He stood glum, as if sulking over the meagre meal that she had provided and that nobody had made even a pretence at eating. Siegmund's withdrawal of Nothing from the trunk was far from a strenuous effort.

It is noticeable that Wagner's heroines reverse the order of things and kneel to their lovers, as Sieglinde did to hers during the Spring Declaration. By the way, would it not be a good idea to illumine the sword hilt from the fireplace instead of placing the latter so far back that it would have to cast X-rays through the tree to reveal Nothing? It's confusing to the neophyte to have the light thrown from exactly the opposite direction.

Nothing in Hunding's life so well became him as his manner of leaving it. When Wotan broke forth in his rage and sent him to—Fricka, he fell headlong and rebounded with a clang and a clatter that was altogether satisfactory. It gave one almost a sense of relief the next day to find that he had an Avatar as Daland.

Nordica's Brünnhilde was a praiseworthy performance. She acted with spirit and sang with intelligence, though the trying nature of the music allotted to her was sometimes apparent in evident effort. She was not of much use to Siegmund in the fight—she merely stood behind him and egged him on, instead of covering him with her shield; but perhaps it would be risky to hang her on a string over him. She did not stable her trolley-horse, nor did she lead him forth and lean statuesquely with her hand in his flowing mane while summoning Mr. Van Dyck to Walhalla. Will not some public-spirited Wagnerophile come forward and establish an operatic Jardin des Plantes, where the Wagnerian fauna and flora may be bred, trained and cultivated? There is a crying necessity for a stud of Granes; and for lack of some such institution poor Fricka had to walk in like an ordinary mortal, instead of arriving in state behind a pair of golden-horned rams.

In such a blessed reservation, Siegfried's bear and bird, Alberich's toad and Wurm, the hounds for the hunting parties, Lohengrin's Swan, Wotan's ravens, the bulls and bears and goats for Hagen's sacrifice, the Flower Maidens and the sleepy Dragon, might all live together in peace and unity, and the public would never besiege the box-office to get their money back on account of a change in the flora and fauna cast through indisposition. Parsifal is given so seldom that the mortality among the swans would not be great. Then, too, the trees would be worthily represented. The great ash in Hunding's hut with gnarled roots running over the ground would not be such a sorry specimen as we had to put up with on this occasion. The great pine of the Walküre rock would really be forbidding and majestic; and Henry the Fowler's oak and Hans Sachs' lime tree would all be produced after their kind. Will not somebody start a subscription?

Schumann-Heink as Fricka, in a pink and white morning wrapper, was adequately shrewish in discussing her



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lord's marital delinquencies. The latter's wanderings have not produced a chastening effect, for he looked tougher and more like a tramp, especially in hair and beard, than of old. Moreover, Van Rooy seems to have been consorting with Van Dyck and to have caught some of his style. Some of his lyrical smoothness has gone.

The orchestra was very good. The opening prelude was rendered with fine effect, being taken rather faster than usual. The driving rain was very realistic and the thunder rolled magnificently on the drums. Mr. Paur conducted with skill and rarely failed to bring out a salient motif. How far superior he is to the much heralded Schalk of last season, who was not very much better than Damosch!

"DER FLIEGENDE HOLLÄNDER."

"Der Fliegende Holländer" was given on Saturday afternoon, to the huge delight of the suburbanites. There was only one disappointment in the cast, the resuscitated Pringle being substituted for the undisposed Edouard de Reszké. What a mercy it is for the management that a lower priced singer is always ready to take the place of an expensive disappointment! The curtain rose to an average matinee attendance after a very fine interpretation of the overture, and Daland's ship was revealed stranded high and dry in a little cove that had lots of fishing nets on the beach.

A convenient flight of rocky steps led up to an equally convenient sea wall. The natural conveniences were marvelous for a barren, uninhabited spot. The orchestral tempest still continued, with the motif of the Dutchman's Curse flying hither and thither over a scarcely heaving sea of wild tempest, the waves of which never broke into foam. When Daland had taken his bearings and he and the motley crew had retired to what must have been somewhat cramped quarters, the Steuermann (Mr. Breuer) apostrophized the South Wind most villainously. After the dangers that he had escaped it was too much to expect him to sing in tune. As soon as he had fallen asleep at his post, leaving some of the crew visible, taking great interest in the proceedings, the blood-red sailed Flying Dutchman was heard approaching.

She first appeared on the right, at the edge of the waves, and sailed swiftly across some dozen yards of strand, making a graceful curve and bringing up against the sea wall with remarkable precision. Old Vanderdecken (Mr. Bertram) came ashore and made his first acquaintance with an American audience by telling them how badly he had been treated by the ocean for many years. He has a strong baritone voice and a sufficiently dramatic delivery.

The "Dutchman" is scarcely an opera for an opinion to be formed as to whether a singer can be pleasing or not. He was a forlorn rather than a heroic figure. After he had bought Daland's daughter with a tray containing a brass belt and some other metal work from the Syrian quarter, the Norwegian brig's yards were braced in various directions, and with sails all fluttering loose to the winds she sailed swiftly across the sands, leaving on shore half her crew, who had been crowded out when the box was put into the hold.

We have not space to follow the whole opera in detail as we should like. The next scene showed Senta holding the well-known Spinning Bee. During the absence of her father she had evidently taken to high art, as there were two unfinished water color sketches of snow and rock on the wall and a Rembrandtesque canvas of the Wandering Jew in a big cloak and brown gloves. The walls did not reach the ceiling, and the gaps revealed various properties in the background. Senta (Gadski) was in a state of

semi-collapse from which the horrible chorus could scarcely rouse her. Senta is not a very attractive role, but in Gadski's hands she is shorn of what little interest and romance she possesses. She draws the character with a few crude, hard outlines and screams what she can't sing. Her ballad was a thing to marvel at.

Even Mary (Schumann-Heink), who had expressed her intention of spinning on, soon desisted, and watched her in stupefaction. Gadski might have formed some idea how to give the Senta motif from the way it was announced by the woodwind. Her protracted pose on the entrance of the Dutchman, looking like an Oberammergau Messiah, was positively comical. She scarcely showed any excitement while poor ill-used Erik (Dippel) was reciting his dream, and when he took to the woods in such a hurry she did not cast herself upon the picture in passionate ecstasy. Her sins of omission almost equaled those of commission.

Senta looked quite old enough to suit the Dutchman. Perhaps her friends and relatives were not so sorry after all to get rid of her, for they quickly ceased their efforts to restrain her from taking the final ungraceful flop. As it sailed away in the distance, the Flying Dutchman broke exactly in half and the two halves sank very symmetrically in the waves.

Schumann-Heink acted her little part with spirit; Dippel made a very satisfactory Erik; Pringle was no worse than usual; the choruses were execrable, but the orchestra was excellent. It is wonderful what Paur brought out of the score; he received a well-deserved call before the curtain.

Sousa.

THE COMPOSER AND BANDMASTER TALKS ENTERTAININGLY ABOUT HIS RECENT TRIP TO MEXICO.

JOHN PHILIP SOUSA, who, accompanied by Mrs. Sousa, has been making a pleasure trip through the South and Mexico, is home again. From now until February 4, when his band will give a concert in Brooklyn, Mr. Sousa will be busy daily conducting the rehearsals for the tour through the West. As was told in the last issue of THE MUSICAL COURIER, Sousa's Band will finish this tour in time to sail for Paris April 14 to fill a two months' engagement as the representative American band at the Paris Exposition.

"I enjoyed every hour of the trip," said Mr. Sousa yesterday to a MUSICAL COURIER man. "As you see, I have greatly improved." As he said this the great leader certainly looked the picture of health. "I took much exercise in the open air," Mr. Sousa continued, "and of course that was highly beneficial."

"What most impressed you in Mexico?"

"The wonderfully salubrious climate and the picturesque scenery."

"What about music in Mexico? Are the Mexicans a musical people?"

"Yes; very musical indeed. I should classify them as third among the musical nations, with limitless possibilities. The masses are full of music. A very important power for the inculcation of musical tastes and knowledge is the military band. The people of Mexico, one and all, should feel a deep debt of gratitude to President Diaz for his great encouragement of military music in the republic. By the organization of these musical military bodies and the progressive spirit of all in authority in connection with them, the Mexican people, high and low, rich and poor, are enabled to hear the standard literature of the musical world. The sympathetic quality I have seen so strongly

developed in the Mexican character, together with their manly independence, mean much for the future of the country in the arts, and I feel confident that the day is not far distant when Mexican artists, novelists and musicians will be known in every country that cultivates art. Everything in Mexico, its climate, its scenery, its characteristics, lends itself to romance and music.

"I heard my own marches whistled in the streets of Mexican towns. I was walking on the banks of one of the lakes, where the great floating gardens of the Aztecs once were, when my attention was arrested by a half-clad Indian boy in a boat, who was whistling my 'Beau Ideal March.' I enjoyed it exceedingly."

"Did you attend a bull fight?"

"Yes; and allow me to say it was the first one I ever witnessed. No man has money enough to tempt me to see another. I was struck with the uneven conditions which characterized the sport. I predict that this sport will be obsolete in a very few years. The merciless slaughter of the horses, which had no way of defending themselves, is the worst feature of these diversions. In looking at the sport after fifteen minutes one can almost safely assume what the next fifteen minutes will bring forth—the death of one or more of the bulls and the possible injury to the human participants. In ten years from now bull fights will be no more. Legislation will not affect their death, but the people will cease to felish so cruel and one-sided a sport."

Mr. and Mrs. Sousa visited most of the picturesque places in Mexico and received marked attention wherever they went. Mr. Sousa's reputation had preceded him and he was shown every mark of distinction. The leading musicians of Mexico whom he met earnestly requested him to make a tour through that country with his band. It is altogether likely that he will accede to their requests.

Amy Fay Recital.

Miss Fay gave recently her celebrated Piano Conversation at the Wanamaker piano store, the following being the program:

Sonata Pathétique.....	Beethoven
(Grave. Allegro Cantabile. Rondo.)	
In the Country, op. 28.....	Paine
Wood-notes.	
Wayside Flowers.	
Under the Linden.	
Shepherd's Lament.	
Village Dance.	
Fairy Story.....	Raff
The Guitar.....	Moszkowski
Prelude, op. 3, No. 2.....	Rachmaninoff
Duetto, Song Without Words.....	Mendelssohn
Spinning Song.....	Wagner-Liszt
Rigoletto, Transcription.....	Verdi-Liszt

Miss Fay's reputation was sufficient to draw an audience which packed the hall, and her little talk before playing, including as it did so many witty hits and instructive points, was evidently much enjoyed.

Miss Fay reads a paper on the "Progress of Music as an Art" at the New York League of Unitarian Women soon, at which she will be the feature: there are 400 members, and it will be a gala occasion. Immediately afterward she will have to take the boat for Fall River, Mass., where she plays a recital before the Musical Club. Miss Fay is busy, as may be surmised.

Grand Concert for Charity.

The Kaltenborn Orchestra, with Mark Hambourg and Susan Strong as the soloists, will give a concert at the Brooklyn Academy of Music Tuesday evening, January 16, for the benefit of the Brooklyn Home for Consumptives.

Transcontinental Concert Tour.

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BRUSSELS, December 20, 1899.

ON a recent Friday evening, amid enthusiastic applause, which merited numerous recalls to the two soloists, ended the three recitals devoted to sonatas given at the Cercle Artistique et Littéraire by MM. Raoul Pugno and Eugène Ysaye. They left a profound impression, for it is a long time since Brussels has had the privilege of hearing such art.

In Paris they gave a series of six recitals which were a sort of synthesis on the history of the Sonata for violin and piano. At the Cercle Artistique their program was more modest, including, however, some of the most important of this genre of compositions. Beethoven's "Kreutzer Sonata," the Sonata by César Franck, a Bach and a Mozart, a Sonata of Saint-Saëns, both light and spirituelle; Schumann's Sonata, op. 121; the tragically elegiac Sonata of G. Leken, at times so genial, at others so uncertain and confused (he was not twenty when he wrote it), and last but not least the Sonata of Alexis de Castillon, magnificently emotional, passionate, stormy, tumultuous also, but filled with an artistic disorder which if not always perfect art remains in this case at least great, beautiful and lofty poetry.

This last, with the Leken, were the "clous" of this series of most interesting recitals. In the moving and passionate cantilene of the first movement Ysaye, by the warmth of his accents, by the ardor of his expression, reached all that one could imagine of perfection in art. It was no longer violin—it was song, real song, great poetry. Pugno took the finale with real pianistic virtuosity, carrying one away by the spirit of his play, the charm of his tone, the abandon of his rhythm.

Pugno, who, by these concerts at the Cercle, had a glorious week, fittingly terminated his artistic visit in Brussels at the Ysaye concert on Sunday last. Two modern works were executed by him at this séance with a really imposing authority. Happy authors to be so interpreted! Posthumous homage was accorded to one of them, Alexis de Castillon, snatched away too soon from the art in which he gave such brilliant promise. His Concerto in D major is certainly not without faults, but in it one enjoys the distinction of the themes, the grace and ingenuity displayed in their development, the rhythmic precision, the fire and verve of all. One could perhaps wish for more air, more perspective, more concentration, which is given by the maturity of musical thought, but the good parts of the work—we remember specially the elegiac character of the "lento"—assure him rank and reputation in pianistic literature. Pugno played most excellently also a "Fantaisie Populaire," by Theo. Ysaye, the themes of which are founded on the folklore liégeois, I believe, and, although the reception it received was not a very warm one, it seems to me to be a most meritorious work, full of erudition and talent, which, however, cannot be appreciated until heard several times. The orchestra distinguished itself in this as well as Schumann's beautiful B flat Symphony, which appeared noble and affecting as

always. In spite of the fact that they had the wonderful Pugno on the program, the Society of the Ysaye Concerts did not hesitate to engage for this same concert Mlle. Felia Litvinne, whose brilliant success in Paris in "Tristan and Isolde" has stamped her a big artist. The cantatrice is not unknown to the Brussels public.

The indisposition of Joseph Dupont obliges the direction of the Populaire concerts to relegate the concert announced for December 3 to the end of the season. At the concerts taking place the 21st of January, the 18th of March, 22d of April and the 6th of May, we shall have the pleasure of hearing this fine orchestra conducted by M. Meugenberg, director of the Concertgebouw of Amsterdam; Nicolas Rimsky-Korsakoff, Hans Richter and Richard Strauss.

The program of the pianist Lamond's second piano recital, which I have given in detail before, was more formidable yet than the first one devoted entirely to Beethoven. Bach, Brahms, Beethoven, Chopin, Schumann, Liszt—all the great names of pianistic literature, found a place on the program. The young and powerful virtuoso interpreted with complete mastery and without a single failing the divers and sometimes contradictory beauties of these heroes of the piano. It was prodigious—but it was excessive. To prolong a séance of piano alone over two hours passes the receptibility of the most valiant audience. If the virtuoso did not seem exhausted we were, we must confess, at the end, as also the greater part of the audience. The virtuoso was none the less the recipient of an enthusiastic ovation, which was richly merited.

L. D. S.

Marie Brema.

One of the passengers on the Lucania, which reached New York last Saturday, was Marie Brema. She will sing with the Grau Opera Company and has a number of special engagements in the leading cities of the country. Her first New York appearance will be with the Pittsburgh Orchestra, January 23. Miss Brema is under Henry Wolfsohn's management.

Only a few weeks ago Miss Brema sang in Paris with great success. Here are a few late criticisms:

Miss Marie Brema some time ago sang in "Orfeo" at the Opéra Comique, and in the title role made an indelible impression. Her Brangäne, now tender, now restless, mournful and tragic, dominates the drama, and carries it to an exalted height, and chiefly owing to her the author's idea is carried out. Whether she is concealing her features in the background, or commanding the stage, together with the principal characters in the drama, one might believe that one saw the statue of Fate, terrible, inexorable or consolatory. Her conception of the part is indeed of sovereign beauty.—The Paris Figaro.

Miss Marie Brema appeared as Delilah, a part with which her name is intimately associated in English concert rooms. On Saturday her singing was quite superb, and where everything she did was well done, yet a word of especial praise is due for her wonderfully artistic and finished rendering of the song "Fair Spring is Returning." Miss Brema's individual performance, in fact, stood out like a fine statue on a somewhat meagre pedestal, though it should be said at once that the main ornament of the pedestal, Ben Davies, was generally admirable.—London Times.

The actual performance of the work last night was astonishingly good. Marie Brema's interpretation of Delilah was nothing short of extraordinary; more, it was superb art.—Pall Mall Gazette.

Miss Marie Brema gave an ideal embodiment of the part of Delilah, singing the amorous music with intense expression and great subtlety, blended with the utmost refinement.—London Standard.

At each of the performances of "Samson and Delilah" Miss Marie Brema has embodied the Philistine heroine, and she would seem to have made the part peculiarly her own. It would be difficult to conceive a more intensely expressive yet refined interpretation of the seductive words of Delilah.—London Referee.

Much of the popularity the work has acquired in this country is undoubtedly due to the magnificent embodiment of Delilah by Miss Marie Brema. Her singing of the beautiful "Spring Song" and in the impassioned duet with Samson in the second act was vocally and dramatically superb, and while giving full expression to the amorous subtleties of the music, the reading was exquisitely refined.—London Observer.

Third Philharmonic Concert.

THE third pair of Philharmonic concerts took place at Carnegie Hall last Friday afternoon and Saturday evening. The program was this:

Moorish Rhapsody.....E. Humperdinck
Tarifa. Tangier. Tetuan.
Concerto for Violin, D major, op. 77.....Brahms
Miss Leonora Jackson.

Symphony No. 4, D minor, op. 120.....Schumann

This program, almost a model one in contrast, was hardly novel, for the reason the Boston Symphony Orchestra has played both the Humperdinck and Schumann numbers. But then orchestral novelties are rare, and Conductor Paur while abroad had an opportunity of discovering this lamentable fact. That trilogy of T's "Tarifa, Tangier and Tetuan," does not improve on acquaintance. The color scheme is gorgeous—it needs newer and better colors than may be found on the palette of the Philharmonic Society—and the "cribbing" from Wagner, Smetana and other moderns of the most audacious character. Surely Humperdinck must know that the world is familiar with the Rhine motive! Yet this and the Norn motive, not to mention echoes of "Meistersinger" and "Tristan," are employed without any compunction. Oh! for some system of quotation marks for ambitious composers. Why, if Reginald De Koven had made this score he would have been critically flayed alive. Mr. Paur, quite in accordance with his temperament, read the composition largely and with emotional power.

But neither in this nor in the Schumann symphony did the society distinguish itself. The best playing was in the accompaniment to the Brahms Concerto, and a careful, satisfactory accompaniment it was.

Miss Leonora Jackson comes to New York backed by high critical commendations. Not one of them says too much. This young lady has charm, personal and musical, and plays beautifully. We use the war-worn word without fear of contradiction. Her technic is supremely polished, her bowing almost perfect in its ease and insinuating grace, while her left hand is very agile and sure in its stopping. Her tone, though not opulent, is crystalline in its clarity, penetratingly pure and musical. To say that she played the massive and intellectual Brahms Concerto with rare insight, with breadth—a feminine breadth, not an imitation of masculinity—and ease is to say much, to say almost everything. Miss Jackson has magnetism, and, for a wonder, is not in the least sentimental. Her encore piece, Schumann's "Abendlied," given with muted strings, was tender, without mawkishness. She is mistress of her instrument, and there is a fresh, sweet, girlish feeling, a buoyancy that elevates, in her work which sets her apart among virtuosos. Big passion she does not compass, does not strive for, yet the note was not absent in the delivery of the Brahms slow movement, which was enchantingly played. She has brains, this newcomer, brains and heart and a consummate command of the mechanics of violin playing. Her modest, unobtrusive manner, her courage in putting herself forward in a great though not grateful work are all commendable. Miss Jackson's success was instantaneous and unmistakable. Another victory for the American girl!

Grand Rapids News.

GRAND RAPIDS, Mich., January 6, 1900.

The musical event of the past week was a song service given by Prof. C. N. Colwell, at Park Church, last Sunday afternoon.

The changes in choirs are numerous. Westminster Presbyterian Church is to have a boy choir. Park Congregational Church has a quartet and chorus, Miss Stella White, soprano; Mrs. Marie Aldworth, alto; John Duffy, tenor; Francis Campbell, bass. All Souls' Church has engaged Mrs. F. M. Davis and Mrs. J. B. Horken as soloists, Mrs. R. A. Wellenstein, organist. St. Mark's Church has a large chorus, with George Murphy, tenor, as soloist. The Fountain Street Baptist Church has a quartet and chorus, B. A. Beneker, tenor and director; Miss Mabel Warner, soprano; Miss Jennie Lewis, alto; J. Steketee, bass, and Edwin D. Shedd, organist.

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The Rubinstein Club.

THE first concert of the Rubinstein Club for the present season—the thirteenth of the club—took place at the Waldorf-Astoria on the evening of Wednesday, 4th inst. The club was assisted by E. Ellsworth Giles, tenor; Blanche Duffield, soprano, and Richard Burmeister, pianist. Emile Levy was the accompanist.

As usual the ballroom of the Waldorf was crowded with a brilliant gathering of society people, musicians and friends of the club and its director, William R. Chapman. The three concerts given by the Rubinstein Club during the winter are society events as well as musical treats.

The first part of the program consisted of a vocal arrangement of Czibulka's Gavotte Stephanie, called "Morn Rise"; Beethoven's "Adelaide," sung by Mr. Giles; "Oft in the Stilly Night," arranged by A. W. Lansing, sung by the club; "Dolce Amor," waltz song, by Emilio Pizzi, sung by Miss Blanche Duffield; "The Nightingale," by William Rees, sung by the club; two numbers (Mendelssohn's "On Song's Pinions" and Chopin's valse in A flat major) played by Mr. Burmeister, and "Carmena," waltz song, by H. Lane Wilson, sung by the club.

After this came an intermission of twenty minutes.

The second part comprised Becker's "Song of the Winds," with incidental solo by Miss Bridewell; two songs by Mr. Giles—Brownell's "Four-leaf Clover" and Denza's "May Morning"; Hiller's "Evening in the Vale," sung by the club; Liszt's Rhapsodie Hongroise, No. 8, by Mr. Burmeister, and the Russian song, "Oh, Tell It Her," by William Rees, sung by the club.

Miss Blanche Duffield's song was one of the features of the evening. This young soprano in the few years that she has been before the public has demonstrated herself as one of the very acceptable artists in the concert field. That her success is an assured one is demonstrated by the fact that she has been engaged by Sousa as soloist for the next tour of his famous band. Hard, conscientious work, good training and a voice are the requisites that Miss Duffield possessed. The repertory necessary for a season of concert work with a large organization like Sousa's Band is an education in itself.

Richard Burmeister repeated the success of his former concerts this season.

The remaining concerts of this season will be given on March 8 and May 5.

The programs were artistically prepared, the words of all the songs being printed in full on Japanese paper, with wide margin. The audience was large and enthusiastic in testifying its appreciation of the way in which the program was rendered.

The club membership is as follows:

ACTIVE MEMBERS.

Mrs. S. Baron Anderson.	Mrs. E. May Jewell.
Miss Mary Anderson.	Miss Zetti Kennedy.
Mrs. E. S. Alston.	Mrs. Maud Wood Kennard.
Mrs. Lillias V. Armstrong.	Miss Eva Kipp.
Miss Carol C. Atlee.	Miss L. C. Koehler.
Miss Mabel Baird.	Mrs. A. E. Koonz.
Mrs. Grace Haskell Barnum.	Mrs. Cora G. Krebs.
Mrs. Wm. A. Belcher.	Miss Frances E. Law.
Mrs. G. P. Benjamin.	Miss Mary J. Lansing.
Miss Elizabeth Blamer.	Mrs. Fred R. Lawrence.
Miss Susan S. Boice.	Mrs. F. H. Leonard.
Miss Lucie Boice.	Miss Camille Levy.
Miss Carrie Bridewell.	Mrs. W. Littlefield.
Mrs. Arlenden C. Bridges.	Miss Kate Lureh.
Miss Florence H. Bridges.	Mrs. Louis E. Manley.
Mrs. C. A. Burbank.	Mrs. F. V. Markwald.
Mrs. Wm. R. Chapman.	Miss Jeanne McLaughlin.
Miss Maude G. Clyde.	Mrs. Edward Everett Milke.
Mrs. Wm. T. Cornell.	Mrs. Frank E. Miller.
Mrs. Eva G. Coleman.	Miss Dorothy A. Moller.
Mrs. E. E. Conrad.	Miss Clara Lee Mott.
Miss Blanche Duffield.	Miss Olive Celeste Moore.
Mrs. Guy Edwards.	Mrs. Jennie King-Morrison.
Miss Lulu Ellsworth.	Mrs. Jessie A. Orcutt.
Mrs. L. L. Evans.	Miss Emma J. Poppe.
Mrs. Beatrice Fine.	Mrs. W. F. Reeves.

Mrs. Nicholas I. Flocken.
Mrs. F. B. Fuller.
Mrs. R. L. Gillespie.
Miss Lily Good.
Mrs. E. W. Grashof.
Miss Jessamine Hallenbeck.
Miss Emma E. A. Harrison.
Miss Katharine B. Harris.
Mrs. Edna Weaver Hedden.
Miss Eloise E. Hermance.
Mrs. W. S. Horry.
Mrs. Babetta Huss.
Mrs. J. Otis Huff.

BOARD OF PATRONS.

Mrs. A. M. Dodge.
Mrs. C. M. Raymond.
Mrs. Robert Hoe, Jr.
Mrs. John S. Kennedy.
Mrs. Charles H. Ditson.
Mrs. H. F. Dimock.
Mrs. Charles Fitch Swan.
Mrs. George Stuart Studwell.
Mrs. S. Carman Harriott.
Mrs. Hermann Oelrichs.

Miss Mabel A. Shaw.
Miss Anna M. Slade.
Mrs. C. M. Sprague.
Miss Ada Sterling.
Miss Katharine Stockton.
Mrs. J. L. Strahan.
Mrs. Emma L. Strubel.
Miss Jean S. Taylor.
Miss Mabel Travis.
Miss Rosamond Van Buren.
Mrs. W. P. Veazie.
Mrs. Cyrus V. Washburne.

Mrs. George F. Shady.
Mrs. Edwin Gould.
Mrs. Elliott F. Shepard.
Mrs. John D. Slayback.
D. Willis James.
F. W. Devoe.
J. Seaver Page.
William H. Porter.
George A. Meyer.
I. M. Freese.

Henry K. Hadley, Composer-Conductor.

Henry K. Hadley, who will make his formal New York debut at the Waldorf-Astoria January 16 in the dual role of composer and conductor, is an American, and was born at Somerville, Mass., in 1871. His father, a well-known musician, recognizing his son's talent for composition, placed him under the best masters. He studied harmony with Stephen Emory, counterpoint with George W. Chadwick and the violin with Henry Heindl and Charles Allen, of Boston. In 1894 Mr. Hadley went to Europe and studied composition with Mandyczewski, in Vienna. In 1898 he returned to take charge of the music in St. Paul's School at Garden City, L. I., which position he still retains.

His compositions are already numerous, and are conspicuous for their symmetry in form, wealth of invention and harmonic beauty. Besides upward of a hundred songs, vocal part writing and piano compositions, he has written choral and orchestra works, some of which have been prize winners. Mr. Hadley has had experience as a conductor both in Boston and abroad. His more important works include three ballet suites, a concert overture and two symphonies. Two movements of the second symphony, "The Four Seasons," will be given for the first time at his approaching concert.

Of Mr. Hadley's first symphony, "Youth and Life," which was played by Seidl's Orchestra before the Manuscript Society in December, 1897, Rupert Hughes said in the *Criterion*:

The number of American symphonies worth listening to could be counted on the fingers with several digits to spare. Wednesday night a new finger was pre-empted by Henry K. Hadley's symphony called "Youth and Life." The title is doubly happy. Psychologically it is a study of the intense emotional life of youth, written by an American youth—a young man, who, by the way, strangely reminds one, in his appearance, of Macmonnie's American type, as represented by his ideal statue of Nathan Hale. And musically the work is imbued with both youth and life. It has blood and heart in it. * * * The symphony is full of melodies which are not counterpoint, but expression; and each instrument or choir of instruments is an individuality. The work fairly throbs with vitality. * * * All in all, Mr. Hadley has done a work of real importance. To me it is more moving than Dvorak's "New World" symphony. For a marvel the palette of colors is not Wagnerian, nor yet classic. It is distinctly Hadleyan. As a first opus it tempts prophesy.

D'Angelo Bergh's Doings.

Last month found this teacher busier than ever, with visits to Tarrytown, where she lectured and sang (Miss Mason's School), a musicale at the Van Norman School, the Country Club at Tarrytown and Irvington, reading a paper on "Music in America"; Woman's Philharmonic Society concert, with a paper on "The German School"; a dinner given by the Pilgrim Mothers, and finally a song recital before the ladies of the Woman's Club of Richmond, Va.

Shakespeare's Lecture-Recital.

IN Mendelssohn Hall, on Thursday afternoon of last week, an aged man, bearing an immortal name, appeared before an intelligent audience. The aged man hails from London, where he has achieved reputation as a singing teacher. He came to America for the purpose of giving lecture-recitals and to illustrate a natural method of singing.

The aged man is William Shakespeare.

In a cracked, feeble, worn out, high pitched soprano voice Mr. Shakespeare introduced himself to his audience by paying a tribute to the "splendid American voices" he had been privileged to train across the water. The speaker's voice could hardly be heard eight rows from the platform. Men and women craned their necks and held their hands behind their ears hoping to catch a word. Then Mr. Shakespeare, after his commonplace introductory, started in to explain the old tale about "respiration," but before he got very far a rich, vibrant contralto from the balcony interrupted the speaker by exclaiming:

"Mr. Shakespeare, we can't hear a word you say up here!"

Mr. Shakespeare, looking surprised, halted, and then, pulling himself together, came forward a few feet and, pitching his voice in a still higher key, made an apology by saying something about the effects of our climate upon the voice.

Then Mr. Shakespeare continued his talk about the "human bellows," which every vocal student has heard over and over again. After speaking in this strain for fifteen minutes, Mr. Shakespeare went within to rest his voice. Meanwhile Henry Waller gave a piano solo.

When Mr. Shakespeare reappeared upon the platform he sang some German and English songs, and then the audience understood clearly.

If Shakespeare's speaking voice was thin and worn out, his singing voice is a mere shadow, the sounds at times suggesting a man in the throes of pain.

The songs finished, Mr. Shakespeare resumed his exposition by a repeating a few well-known facts about tone production, and this over he again went within to rest his voice.

Mr. Waller played Liszt's "Mephisto" waltz, and then Mr. Shakespeare came upon the platform again, and concluded the recital by singing a group of Dvorak's songs in English.

During these his voice gave out completely, and nine-tenths of the people in the hall made their exit.

A Successful Tour.

MADAME NEVADA and Louis Blumenberg, the 'celist, are continuing their successes. Read the following telegram:

SAN FRANCISCO, Cal., January 3, 1900.

Musical Courier, New York:

Tremendous house; packed to the doors. Great ovation. Receipts very big. CHAS. L. YOUNG.

Adele Laeis Baldwin in London.

Mrs. Baldwin's success at her recent visit in the Canadian city of this name was pronounced, eloquent testimony of which appears in the appended excerpts:

Mrs. Adele Laeis Baldwin, contralto, of New York, became a favorite with the audience at once, with her rendering of the "Song of the Potter." After a hearty encore she responded with "Ben Bolt."—London Advertiser, December 14, 1899.

Mrs. Baldwin has a rich, deep contralto voice, and made a very favorable impression with Londoners.—The London News.

Mrs. Adele Laeis Baldwin, contralto, of New York city, made an excellent impression. Her singing of "Widmung," by Schumann, elicited an encore, to which she responded. "The Mission of the Rose" and "Laddie," a Scotch ballad, by Kate Douglas Wiggin, were also well received.—The Free Press, London, Ont.



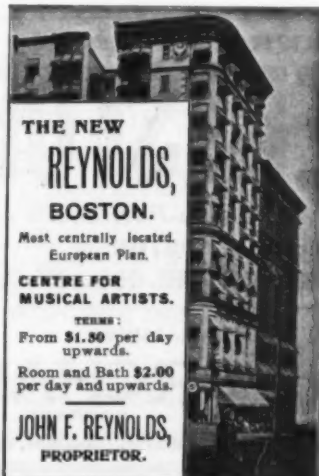
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CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Avenue, January 6, 1900.

THE recent concerts given by the Chicago Orchestra have been distinguished as much for the soloists engaged as for the excellent quality of the orchestral programs. Ruegger was the latest addition to foreign visitors and scored an immense success by her extraordinary playing. Hambourg, too, obtained an ovation.

The orchestra is exceptionally good this season and is giving some splendid programs, which contain several novelties. The latest was the new composition by Adolph Weidig, produced this week and which gained an immense amount of recognition, until at last he was obliged to respond to the call for the composer.

Next week the program includes the Beethoven Concerto for violin, 'cello and piano. In this concert the pianist Godowsky will play.

W. C. E. Seeboeck, whose concert engagements are under the direction of Florence Hyde Jenckes, is to play with the Spiering Quartet at St. Louis January 17; with the same organization in Chicago, January 23; at the Kenwood Institute, Chicago, January 27, and Lafayette, February 3.

Mr. Seeboeck's latest compositions are being published by the John Church Company. Eight piano pieces comprise the set and are as follows: "Lullaby," "The Mill," "Hunting Song," "Valse Serieuse," "Sleighbing," "the Brownies," "Funeral March" and "Butterfly."

I am requested to state that Mrs. Florence Hyde Jenckes desires it known that Harry Hunken is no longer associated with her office, and is not in any way connected with her business.

The Christmas cantata, "The Holy Child," by Horatio Parker, was given in Omaha December 24 by a chorus of fifty voices, the combined choirs of the First and St. Mary's Avenue Congregational churches, under the direction of E. D. Keck. The cantata was part of the morning service at St. Mary's Avenue Church, with H. H. Allen organist, and of the evening service at the First Church, Mrs. Frances Ford, organist.

Joseph Vilim played the Adagio of the G minor Concerto by Max Bruch at the Thanksgiving services of the Riverside Presbyterian Church. Cyril Graham was the organist. And in the evening Mr. Vilim played at the Town Hall, for a Catholic bazaar entertainment, the following program:

Cradle Song, Mazurka de Concert.....Musin
SielankaWieniawski
Finale, Fantaisie Caprice.....Vieuxtemps

EDYTH EVELYN EVANS.

Among the young singers of Chicago no one has attracted more attention this season than Edyth Evelyn

Evans, the contralto. Every appearance of this young artist has been a decided success, and the papers have invariably praised her work. Miss Evans recently sang in Carthage, Mo., and her success was so decided that she was immediately engaged for Joplin, Mo., January 18. Anent her appearance at Carthage the *Globe* said:

"The audience testified to its appreciation of the singer's merit in an unmistakable manner. Miss Evans has a powerful contralto, of fine quality and good range. Her voice is well balanced, her intonation and enunciation are good, and she displays much musical and dramatic insight in her interpretations."

Mrs. Hess-Burr opened her new term January 2 in Chicago, and January 3 in Milwaukee.

The Ravenswood Club gave a concert Thursday, under the direction of Mrs. Encell, Mrs. Field and Mrs. Sara Sayles Gilpin.

RECENT ENGAGEMENTS MADE BY FLORENCE HYDE JENCKES.

Edwin C. Rowdon, baritone, Milwaukee, December 7; Oakland M. E. Church, December 21; Oakland Club, December 20; "The Messiah," Chicago, December 22; song recital, Chicago, with Miss Blanche Chapman, December 25; St. Joseph, Mo., December 28; December 23, "The Messiah," Chicago; Aurora, concert, January 15; February 3, Elgin.

Clara Trimble, Racine, December 7.
Handel Quartet, December 1, Dallas, Tex., "Persian Garden," with Miss Chapman, accompanist.

Ridgeway Gebhardt, basso, Racine, December 7; Galveston, Tex., December 9; December 28, "The Messiah," New Albany, Ind.

Edith Adams, 'cellist; Jessie Belle Wood, pianist; Marion Pollock Johnson, reader, and Ridgeway Gebhardt, basso, Dubuque, Ia., December 20, concert.

Harry Brown, entertainer, Dubuque, Ia., December 28; South Bend, Ind., December 29.

Ada Markland Sheffield, "The Messiah," Highland Park. Miss Nellie Sabin Hyde, contralto, and Frantz Proschowsky, tenor, with the Apollo Club, Minneapolis, Minn., January 31, and with the Thursday Morning Musical, St. Paul, Minn., February 1.

Miss Hyde, December 19, Chicago.
Seeboeck, pianist, Davenport, Rockford and Lafayette.
Jessie Belle Wood, pianist, Aurora, January 15.

Schumann Trio, St. Cecilia Club, Grand Rapids, Mich., January 15.

Miss Nellie Sabin Hyde, contralto, Grand Rapids, January 29.

Retta Johnston Shank, contralto, Highland Park Club.

CHURCH POSITIONS SECURED BY MRS. JENCKES.

Retta Johnston Shank, contralto, Oak Park M. E. Church.

Alfred Rollo, tenor, Westminster Church, Minneapolis, Minn.

Ridgeway Gebhardt, California Avenue Church.

An erroneous impression has prevailed regarding Miss Lillian French, one of the local artists who appeared in "The Messiah," at the Apollo Club. It is currently believed that she has studied with Mrs. Hess-Burr all the season. This is not a fact. FLORENCE FRENCH.

Music in Baltimore.

BALTIMORE, January 7, 1900.

THE enormous audience which attended the sixth Peabody recital was indeed a privileged one. The reason is readily understood when it is known that the soloists were Alexandre Petschnikoff and Aimé Lachaume. The program:

Sonata, No. 3, in C minor (for piano and violin).....Grieg
Violin Concerto in D minor, No. 2.....Wieniawski
Ballade in A flat (for piano).....Chopin
Chaconne (for violin).....Bach
Spinning Song, from Flying Dutchman.....Wagner
Piano transcription by Liszt.
Polonaise in A major (for piano).....Chopin
The Swan (for violin).....Saint-Saëns
Calabrese (for violin).....Bazzini

Petschnikoff is a genius. He is endowed with every requisite to great violin playing. His tonal equipment is marvelous—such strength and brilliancy, such warmth and color! He knows no technical difficulties. His intonation is flawless, his cantabile a marvel of beauty, his gradations in nuancing wonderful.

Aimé Lachaume has been heard here twice before. At his first appearance he played the descriptive music to the pantomimic performance of "L'Enfant Prodigue," and again he was here in concert with Marteau.

He has advanced decidedly in his art. Though as a soloist he appeared to great disadvantage because of his fellow artist, as an ensemble player and accompanist he is incomparable. He has a beautiful touch and is a most intelligent musician.

The next Peabody recital, on January 19, will be by Madame Antoinette Szumowska.

The opera company at Music Hall has changed managers, it now being in the capable hands of Edgar Strakosch, and henceforth known as the Strakosch Opera Company.

On Wednesday evening Stephan Steinmuller celebrated the thirtieth anniversary of his connection with the choir of the Har Sinai Temple. A large number of Baltimore's choir singers assisted him in giving an excellent concert at the Temple, on Bolton street. Mr. Steinmuller's beautiful voice and singing are thoroughly appreciated; he is, besides, very popular among his fellow musicians.

Dr. B. Merrill Hopkinson has been appointed director of the choir of the Madison Avenue Temple, succeeding the late Joseph Walter. Dr. Hopkinson has been a most valuable member of this choir for nearly ten years, and has interested himself greatly, not only in the music, but the ritual of the Jewish service.

The Trio Club gave a delightful concert Thursday evening, at the Arundell Club, North Charles street.

Paderewski will play at Music Hall Monday evening, January 15.

The next Boston Symphony concert takes place at Music Hall, Tuesday evening, January 16. Marie Brema will be the soloist. The program announced is entirely of modern music, viz., Brahms' Tragic Overture, some Brahms songs and a Wagner aria, the Siegfried Idyl and César Franck's Symphony in D minor.

Elliott Schenck will give at the Arundell Club rooms, on the 9th, 12th, 16th and 19th of this month, a series of lecture recitals at the piano, on "Tristan and Isolde" and "Parsifal." EUTERPE.



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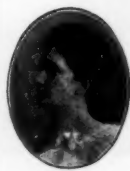
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MUSIC GOSSIP

OF GOTHAM.

NEW YORK, January 8, 1900.

THE sixty-fourth private meeting of the Society of American Musicians and Composers, otherwise the Manuscript Club, occurred as announced last Wednesday evening, January 3, the only participants being Mrs. Catherine Fisk, Miss Geraldine Morgan and Paul Tidden. This time the Steinway grand was on hand, and the program is said to have passed off very pleasantly; other duties kept me from attending, hence this brief mention. The program:

Suite for piano and violin.....Goldmark
Miss Geraldine Morgan and Paul Tidden.

Songs—
Lungi dal Caro Bene (old Italian).....Secchi
The Lass with the Delicate Air (old English).....Dr. Arne
Mrs. Catherine Fiske.

Piano Soli—
Bourrée.....Bach-Saint-Saëns
Méditation.....Tchaikowsky
Mélodie Italienne.....Moszkowski
Paul Tidden.

Songs—
Death and the Maiden.....Schubert
Sandmännchen.....Brahms
The Silver Ring.....Chaminade
Mrs. Catherine Fiske.

Violin Soli—
Romance.....Joachim
Zapateado (Spanish Dance).....Sarasate
Miss Geraldine Morgan.

Mrs. Hadden-Alexander's monthly studio Wednesday evenings, at Carnegie Hall, are proving an attractive feature of the musical life. Last month there were some well-known artists assisting, as well as pupils of Mrs. Alexander. Of those who sang Miss Stone, a Powers pupil, and Mr. Powers himself were great favorites. The entire list of participants was as follows: Misses Olmstead, Boyd, Gottschalk, Stone, Ott, Bunn, Martin, the Misses Boice, Mesdames Tucker and Lippincott, and Messrs. Russell, Powers, and last but not least Mrs. Alexander herself, who played compositions by MacDowell.

A noticeable feature of the program was the many American composers represented, as follows: Nevin, MacDowell, Harris, Chadwick, White and Gerrit Smith. So is the American composer finding his just recognition!

Edward Bromberg, the baritone, continues busy, and his near engagements are as follows: As soloist at the Murio-Celli musicale January 11, in various private musical events, and the end of this month he begins at his home studio a series of musicales. At the first he will have the assistance of some of the best known artists now before the public, and at each of these musicales some of his pupils will appear. Mr. Bromberg's beautiful singing at his two song recitals is still fresh in the memory, and with his example before them it would seem that his pupils should find much inspiration.

Charles W. Clark's "Elijah."

Charles W. Clark, the prominent baritone, made a decided hit in "Elijah," given by the Galesburg Choral Union December 19, as the following splendid notices prove:

As Elijah Mr. Clark showed one of the finest voices ever heard in Galesburg. His range and the flexibility of his tones were noticeable in the rendition of the prophet.—Galesburg Evening Mail.

The selection of Mr. Clark for the difficult part of Elijah proved a very fortunate one. It is to be doubted if ever the part has been given here so effectively and sympathetically. It is, in every sense of the word, a dramatic role, and the singing requires much of dramatic intensity, ranging from plaintive petition to strong denunciation. From the introductory to his last air Mr. Clark was a favorite with his listeners, and all felt that to have heard him was a privilege. He has a wonderfully rich, sweet and mellow baritone with surprising strength and fullness, and an unusually distinct and perfect enunciation. Some of his tones were as pure, clear and beautiful as those of the pipe organ itself. In the "Prayer for the Widow's Son" the moving pathos was evident in every note.

The magnetic and impassioned quality appeared in the answer to Ahab. In the appeal, "Call Him Louder," there was great impetuosity. The splendid command Mr. Clark has of his voice and his mastery of vocal technique was manifest in his interpretation of the air "Is Not His Word Like a Fire?" The rapid, emphatic measures of this were given with an overpowering intensity. It elicited an encore from the listeners. Again in the lament, "It is Enough," Mr. Clark was very pathetic, and in the tones one could hear the emotions of a man wrestling with despair. The singing of this was also encored. The concluding air, "For the Mountains Shall Depart," was sweetly and evenly sung. Mr. Clark's work throughout was marked by a smoothness that showed not only thorough voice culture, but thorough knowledge of the oratorio.

Josef Benedict, who has sung the part of Elijah with many of the best German musical societies in this country, says Mr. Clark's baritone, as Elijah, was perfect. His dramatic feelings, as required in this production, were faultless. Mr. Clark's voice is of a wide range and rich quality.—Daily Republican-Register, Galesburg.

New Conservatory of Music.

The Imperial Conservatory of Music has just opened at 31 and 33 West Twenty-fourth street, New York. This conservatory is to be an operatic and dramatic school; all branches of vocal and instrumental music will be taught; there will be free scholarships and all the elements that go to make up a successful conservatory. The faculty includes the names of the following: Mme. Adelina Murio-Celli, Albert Mildenberg, Louis V. Saar, Franz Kaltenborn, Herman Beyer-Hané, Dr. Gerrit Smith, Dr. Walter B. Gilbert, Dr. Henry G. Hanchett, Perry Averill, Mme. Jeanne Franko, Joseph Pizzarello, F. Fanciulli, Ruperto Chacon, Carlo Hugo Engel and many others.

Louis V. Saar.

Madame Schumann-Heink is to sing at the next Philharmonic concerts, January 26 and 27. Louis V. Saar's latest work, op. 36, "Ganymed" (after Jaethe) for mezzo soprano and orchestra.

Is this not the first occasion upon which a European celebrity has introduced to the public of the Philharmonic Society the work of an American composer?

Riesberg's New Address.

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Washington News.

616 TWELFTH STREET, N. W.,
WASHINGTON, January 6, 1900.

ONE of the promising pupils of S. Monroe Fabian is Frank Norris Jones. Mr. Fabian examined the Virgil method some years ago, and being pleased with it he spent some time in studying it. He afterward adopted this method of teaching, and now all of his pupils practice on the clavier for some months before touching the piano.

The soloist for the second recital of the Chamber Music Club is Charles Rabold. Mr. Rabold, who is a pupil of Augusto Souvestre, with whom he studied for some years in Dresden, is a thorough musician as well as a singer. Before taking up the vocal art he was a pianist of no small ability, and his musicianship acquired in the study of piano works has led him to select only the very best of vocal works for presentation to the public. It is Mr. Rabold's ambition to make the musical public recognize the genius of Franz and Brahms, and he devotes a great deal of time to the preparation of the works of these composers.

Probably the most important musical events of the past two weeks have been the performances of Christmas music in the different churches. Foremost among these was the Choral Society concerts at the First Congregational Church. "The Messiah" was given in two concerts, with a different set of soloists for each. Nicholas Douty sang the tenor part in both concerts, and his work was excellent. Some excellent work was done also by Marguerite Hall in the second concert. Madame Gadske's singing was a disappointment. The work of the chorus deserves favorable comment. Josef Kaspar was an excellent leader, and John Porter Laurence's work at the organ was good.

An interesting service was given at the New York Avenue Presbyterian Church on New Year's eve. It was opened by an organ solo by John Porter Laurence, composed by himself. There were several numbers by the quartet, which consists of Nellie Wilson Shir-Cliff, W. D. McFarland, Miss Whitaker and J. Walter Humphrey, a solo by Mrs. Shir-Cliff and one by Mr. McFarland.

S. Monroe Fabian is preparing for one of the Baltimore Symphony concerts in Washington, in which he is to appear as soloist later in the season. His playing at the Washington Club in the early part of December will be pleasantly remembered.

Charles Rabold, the well-known baritone, who sang in the same concert, is a pianist of no small ability as well as a singer. Having received his first musical education on the piano, he is one of the few singers who can be called thorough musicians. Mr. Rabold is particularly interested in the songs of Brahms and Franz, and has made it his ambition to increase the popularity of their compositions.

BERENICE THOMPSON.

J. Harry Wheeler's pupil, Miss Myrtle Randall, recently sang in Peoria, Ill., and achieved much success.

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The Castle Square Company.

"IOLANTHE."

"IOLANTHE," one of the most tuneful and romantic comic operas in the Gilbert & Sullivan repertory, was revived on Monday evening at the American Theatre. A large audience was present to applaud the good points.

In the matter of scenery the management is to be congratulated, and the orchestra, too, was a notable feature of excellence.

Frank Moulan made a hit with his song "Said I," and in acting the role of the Lord Chancellor made all that could be made out of the droll part. Bessie Tannehill, Gertrude Quinlan, Eloise Morgan and William G. Stewart were exceptionally good in their respective parts. The cast in the opera was as follows:

The Lord Chancellor.....	Frank Moulan
Earl of Mountararat.....	Rhys Thomas
Earl of Toller.....	Reginald Roberts
Strephon, an Arcadian shepherd.....	W. G. Stewart
Private Willis, of the Grenadier Guards.....	Louis Casavant
Train Bearer.....	Chas. Meyers
Male chorus of Dukes, Marquises, Earls, Viscounts and Barons.....	Bessie Tannehill
Queen of the Fairies.....	Maude Lambert
Iolanthe, Strephon's mother.....	Gertrude Quinlan
Phyllis, an Arcadian shepherdess and ward in chancery.....	D. Eloise Morgan
Lelia.....	Belle D'Arcy
Ceila.....	Adelaide Phillips
Fleta.....	M. Zabelle

Female Chorus of Fairies.

"Fortunio's Song; or, The Magic Melody," an operetta by Offenbach, will be sung for the first time in English on any stage at the American Theatre on January 22. It will be employed as a curtain raiser for Spinelli's lyric tragedy, "At the Lower Harbor" ("A Basso Porto"), which will be given by the Castle Square Company for the first time in this city on that date.

Kaltenborn Quartet.

This popular quartet continues to be as busy as before the holidays, frequently playing two concerts in one day, their time being solidly booked.

So successful has the experiment of Sunday afternoon concerts at the New York Athletic Club proven that now a second series will be given.

A very interesting fact about this quartet is that each individual member, although he subordinates himself in the ensemble work of the quartet, is an excellent soloist, and Mr. Kaltenborn is always very glad to demonstrate this by alternating the solo work on different programs, as, for instance, one Sunday he and Mr. Beyer-Hané (cellist) will be the soloists, and the next week Mr. Engel (violin) and Mr. Baruch (viola) will play, thus adding interest to the concerts.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Love is a Sickness Full of Woes.....	Horatio W. Parker
The Lark Now Leaves Her Watery Nest.....	Horatio W. Parker
Dr. Ion A. Jackson (December 22).....	New York City
Oley Speakes (December 29).....	Bowling Green, Ohio

The Sweetest Flower That Grows.....	C. B. Hawley
Mrs. Mamie Hissem DeMoss (December 30).....	Symphony Concert, Music Hall, Cincinnati, Ohio

Only Friends.....	Buzzi Peccia
Sig. Giuseppe Campanari (December 31).....	Metropolitan Opera House, New York City

A Rose Fable.....	C. B. Hawley
Miss Blanche Duffield (January 4, 1900).....	Waldorf-Astoria

Frederic Howard, Baritone.

Frederic Howard, a distinguished young American baritone, is about to enter the musical field in New York, and his achievements abroad and in the West indicate that he will create and maintain an eminence in chamber music songs.

Mr. Howard is a tone colorist, an artist of refinement and finish, who displays intelligence and temperament in his work. His voice is exceptional in quality and range. Besides a long list of choice and carefully selected songs and lieder, Mr. Howard's repertory is large and catholic in make-up.

Born in Andover, Mass., about thirty years ago, Frederic Howard's early life was spent in Worcester, where he commenced the cultivation of his voice under Clarence Hay, of Boston, and continued under Charles R. Adams, of the same city, and Walter Kennedy, of Worcester. Inspired by the Worcester festivals and other influences for the best in music, Mr. Howard went abroad in the eighties, and studied first under Edwin Holland in London, England, and later with Julius Stockhausen at Frankfurt, Germany. He was a contemporary with Van Rooy, under Stockhausen, and a course with Humperdinck completed the European finish to Mr. Howard's musical education.

Returning to this country he went directly to Denver, Col., where he assumed and has held a leading position in concert and church work, and now for the first time he is to be heard in the cities of the East under the management of Impresario Victor Thrane.

Appended are some of the notices which appeared after a recital given by Mr. Howard in his former home city November 27, 1899:

After an absence from Worcester of ten years, during which he has studied faithfully with the best teachers in Europe and has made a name for himself in the West, Frederic Howard recalled himself to the memory in a song recital last night in Memorial Hall.

Mr. Howard astonished by the breadth of his style, the quality of his voice and his intellectual and artistic reading. A singer who

could plan such a program and then execute it as he did is a man to be reckoned with musically.

Mr. Howard's voice is beautiful in quality, pure in tone and has warmth and color and appealing power. It is used with a fine and refined regard for musical values and with real artistic appreciation and intellectual force. The result last night was a most finished and artistic performance.—Worcester Spy, November 28, 1899.

It was no small task for one person to interest an audience throughout an evening's program, and the marked approval of Mr. Howard's work was a high tribute to his ability as a musician.

Mr. Howard's singing stamped him as a painstaking artist, versatile and ambitious. There was ever present a feeling of thorough appreciation on the singer's part of what the song demanded. His phrasing was intelligent and his enunciation clear and crisp.—Worcester Gazette, November 28, 1899.

Mr. Howard is an artist gifted with a noble voice and displayed with splendid technic. No baritone has sung in Worcester, either at the festival or in concert, these many years, who can compare with him in voice or method. Schubert's "An Die Musik" was sung with masterly effect; and in the third song of the first group, "Gruppe aus dem Tartarus," Mr. Howard's full voice filled the little hall until it rang, and it rang again in echoes of applause at its conclusion.

In the second group the splendid contrast of the Massenet number with the dainty Henschel song gave perhaps the truest test to Mr. Howard's wonderful range and ability. The flexibility of his voice was wonderfully shown in the old French song, robustness and splendid phrasing in "Vision Fugitive," which was better sung than at the Thursday night concert of the September festival. Mr. Howard earned the right last night to a hearing in a large hall, where his voice could be used to its fullest, and if he does not sing at the 1900 festival it will be a lost opportunity for the festival management to let a capable Worcester singer have a chance on the Worcester festival platform.—Worcester Telegram, November 28, 1899.

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